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We examine the introductory dialogue and preface of the eucharistic prayer. The impetus for this issue came from reading The Prefaces of the Roman Missal: A Source Compendium with Concordance and Indices (Rome, 1989) by Anthony Ward and Cuthbert Johnson. I was reminded that the introductory dialogue to the preface, "The Lord be with you," "Lift up your heart," and so on, is one of the oldest texts consistently used in the eucharistic liturgy and that this text is usually sung. This dialogue, then, can be seen as the oldest musical text that we have in our musical liturgy. It has been normal for this text to be sung.

Since the Vatican Council II reform, however, the sung version of the introductory dialogue has fallen out of favor and the reasons seem apparent (Emper), but as musicians, it seemed appropriate to me, we ought to review how we got to where we are in the nonsinging of this ancient musical text. Thus, the idea for this issue was born.

The first time that I met Joseph Gelineau in 1978, he began explaining the importance of the introductory dialogue as a model for the whole eucharistic prayer. He pulled out a napkin and drew this figure:

```
1  2  3
```

Pointing to the number one on his crude drawing, he insisted, "The introductory dialogue must gather the assembly into the initial act of praise which climaxes in the Holy, Holy. The prayer moves into the intensity of the institutional narrative"—he traced his pencil along the line past the number two—"and climaxes again with the assembly proclaiming the great act of assent in the Amen."

In this issue, we explore the basic notion of praise in the preface (Tocresad), the introductory dialogue (Empereur), the liturgical year, revealed in the prefices (Tierney), and a suggestion for new translations of the preface (Johnson). As musicians, we are always looking for inspiration, and we find in this issue in the article on carols (Lenti) in the commentary on inspired singing (Fullenwieder) and most importantly, in the life of Bob Honda.

As we send out our announcements about the programs of the Association this summer, I am deeply reminded by the death of Bob Honda of all those who contribute to our education, inspiration, and challenge. Musicians and liturgists, clergy and laity, men and women, young and old, thrown together by the common love of musical liturgy and bonded together by a common song that we sing. We rejoice and give thanks for all who serve us.
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Guitar Schools Unreviewed?

I'm curious. Before starting this letter, I searched through the past two years' issues of [Pastoral Music], looking for any reviews, summaries, or letters pertaining to the various Guitar Schools that have been held in the past. I couldn't find any, which is a shame. This "Letters" column does not allow enough space to give the most recent school in Rockford, IL, its due. However, I do feel that this particular school deserves more than "word of mouth" exposure.

The week spent at the Bishop Lane Retreat Center last July [1991] was the most intense, spiritual, enlightening, and educational experience I have had. The immaculate grounds of the facility, with deer, rabbits, raccoon, and other animals roaming around, only added more inspiration to the fifty-plus that were in attendance, as we learned to better praise the LORD with the "lyre." Kudos to the staff of Bishop Lane, and four stars for the wonderful meals that we feasted on!

Bobby, Tom, Steve, Elaine, and Bonnie all did an excellent job at facilitating the various classes they led. Not only were they efficient at what they taught, but they made themselves readily available during nonclass hours for extra help and instruction. Friendships and relationships were established that undoubtedly will last a lifetime.

Other letters about other schools complain about not having enough time to relax. Not at Rockford; we didn't want the classes to end. Except for the night of the neverending volleyball game, which no one lost. But as Bobby Fisher pointed out as our evening session began a half-hour late, "even God wants us to take time to play."

As I leave to attend the NPM Composition School in Florida, I take with me a renewed energy and spirit and an increased desire to serve and praise our Creator better; a feeling that would not be present if I had not attended last year's Guitar School. I hope that [Composition School] will be as rewarding.

I hope that I have not let a too-long-kept secret out of the bag by offering this obviously biased review. Regardless of your ability, I urge all guitarists to consider attending one of the two Guitar Schools that NPM is holding [in 1992]. It will be a once-in-a-lifetime experience that will remain with you forever.

Tom Mann
Kill Devil Hills, NC

23220–4530. She also said she would not mind giving her phone number, which is (804) 358–3539.

Thanks again for the opportunity to be part of your magazine... May God continue to bless your work!

Dennis A. Beeman
Richmond, VA

Mr. Beeman’s article, "How We’ve Done It..." in Richmond, Virginia appeared on pages 38–41 of the December-January 1992 issue.

Point Clarified

Thank you for the thoughtful and informative response to my letter ("Unban the Wedding March") printed in the December-January 1992 issue of Pastoral Music [pages 5–6].

There is one point, however, which should be clarified. Your response stated that the traditional marches by Wagner and Mendelssohn "don’t meet the criteria expressed in Music in Catholic Worship." The Rite of Marriage calls for an "entrance song" to be sung during the opening procession. To use

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purely instrumental music for that procession is in opposition to this directive and therefore is a violation of the liturgical judgment. So it is that these two marches don’t meet the criterion for appropriate music for a wedding procession, but that any music which does not involve congregational participation would be liturgically incorrect (including music intended for and presented by soloists or other ensembles).

I would also suggest that whether the wedding procession ought . . . to be primarily a visual event deserves further consideration. One need look no further than [that same] issue of Pastoral Music for such a point of view. Dr. Elaine Rendler commented [page 46]: “And follow up all that wonderful visual stuff that is in the procession with an appropriate gathering song that expresses what has been going on as a way to bring it all together.”

Perhaps “looking and listening” followed by community song is a valid approach which balances the orientation of our culture with sound liturgical principles.

William Rowan
Lansing, MI

We Need Standards!

I enjoyed reading Thomas Day’s book Why Catholics Can’t Sing and feel his message is long overdue. At this point I feel it is foolish to label [Dr.] Day as either liberal or conservative. His message is clear: Many problems exist in Catholic Church music, and they will not go away without some clear, unified, and honest solutions.

I propose two solutions to the problems. First, I propose an international agenda be established beginning in Rome and branching out to all levels of the Church to study and evaluate church documents both pre- and post-Vatican II in order to develop criteria for the types of music suitable for Catholic worship. Simply put, we need standards! The standards should be based on the sacred and artistic merits of the music. The program should be drawn up by the best musicians, performers, composers, historians, and theorists of sacred music throughout the world.

Secondly, I propose a national agenda be established in the United States to design and implement a strong music education policy for Catholic schools beginning at the primary levels. The best musicians and music educators should be selected to meet with Church leaders, school administrators, and diocesan music consultants to draw up curriculum guidelines and methodology based on the philosophy that music is necessary for spiritual and aesthetic development and will ultimately lead the individual to an understanding of their role in Catholic worship. Then we can expect full and active participation.

My thoughts come from twenty-five years experience as a church musician and five years as a music educator in Catholic schools.

Therese Hammond
Pittsburgh, PA

Letters Welcome

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Also available are three large sets with capacities of 55 ounces, 110 ounces and 300 ounces per vessel—PLEASE CALL FOR DETAILS.
Conventions Update

Plans for this summer’s programs are going well. Some late-breaking news:

**Blessed Are Those Who Gather the Children.** The Choristers Guild program for children and youth involves a separate registration fee for the children and youth only. Their participation in the adult workshop programs will be limited, depending on the number of registrants.

If you are bringing more than four children, it will be necessary that you have an additional chaperon for five children or more. And that chaperon must register, too.

Rev. James Bartak will preside at the eucharistic celebration in Omaha.

**Singing the Faith of the People/Cantando la Fe del Pueblo.** One response to the program from those in the region has been: Should we attend the Convention in our region? Of course, you are always invited to attend the Convention in your region; and this year, the Conventions have a specific focus, so you might be interested in going outside your area as well. The Albuquerque Convention is open to all.

**Break Forth: Renew the Renewal.** There is a definite limit to the number of people who can attend this Convention. Those NPM members who remember Chicago two years ago will also know how important it is to get your registration in early, because we will be cutting off registration.

With the death of Rev. Robert Hovda, alternate plans for the departure celebration are being made as we go to press with this issue of *Pastoral Music.*

**The Cross and the Sword.** Now that you have seen the brochure, you see how exciting this program will be. Register early. We are offering an additional workshop in the Bahamas: "What Mode Were They In?" Dr. William Tortolano asks: "What was happening in 1492 when Columbus sailed? It was a great musical epoch within the full flowering of the Renaissance. Just like Columbus’s voyage, it was common for composers to travel and be active in countries far from home. There were Dutch in Venice, Spaniards in Rome, Italians in London, Flemings in Paris, and many more. The world was changing and great church music reflected many styles and personalities. Slides and tapes capture the visual and aural world and creative imagination of Catholic Church Music in 1492."

Bahamas Housing: Correction

We neglected to state in our Bahamas Convention brochure that Paradise Island Resort & Casino requires a one-night deposit with all housing reservations. Credit card payments (Mastercard, Visa, and American Express only) must belong to the person traveling to the Convention, and they will be charged on receipt. No phone reservations for housing will be accepted. Housing reservation requests must be made no later than August 21, 1992. All deposits are nonrefundable at thirty days prior to arrival.

On a positive note, the Bahamas room tax is currently 10% instead of the 11% quoted in the brochure.

Discount Deadlines

Don’t forget that NPM members, parish groups, and Chapters can receive discounts on all our programs... if they get their registrations in by the appropriate deadlines. Individual member discounts are listed in each of the brochures (and parish members can apply these discounts to anyone in the parish who attends). Membership offers substantial savings over the nonmember rates, so get your registration in by the appropriate deadline:

- May 8: Choir Director Institute in Warwick, RI
- May 15: Cantor and Lector School in Douglaston, NY
- May 22: Gregorian Chant School, Cantor and Lector School in Boston, MA, and Guitar School in Covington, KY
- May 29: Organ School in Pittsburgh, PA
- June 5: Cantor and Lector School in Atlanta, GA, and the Children’s Convention in Omaha, NE
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June 23: Hispanic Convention in Albuquerque, NM;
June 26: Choir Director Institute in Belleville, IL;
July 3: Renewal Convention in Philadelphia, PA (and the Liturgical Leadership program as well);
July 10: Organ School in Milwaukee, WI;
July 27: Liturgical Law Institute in  
Techny, IL;  
August 21: Bahamas Convention.

Parish Discounts. NPM is pleased to offer group discounts for all four Regional Conventions to member parishes that send five or more people from their parish to one Convention. If the registrations are mailed together and postmarked before May 22, participants can save substantially over even the discounted member’s registration fee. For instance, if a parish sends five registrants, the cost for each one is $94—a savings of $5 over the regular member’s registration. Here’s the list of available parish discounts:

- 5–9 registrants: 5% discount ($94 each)
- 10–19 registrants: 10% discount ($89 each)
- 20–29 registrants: 20% discount ($79 each)
- 30+ registrants: 30% discount ($69 each)

Parish discounts are available under these stipulations:
1. Parish must have an NPM membership.
2. Parish discount is limited to the members of one parish—no grouping of parishes is permitted.
3. Registrations for all of the Conventions must be postmarked by May 22.
4. All registration forms and money must be mailed together.
5. No additions may be made to the group’s registration.
6. Only one discount is permitted per registrant.

Chapter Discounts. NPM Chapters also receive substantial discounts on Convention registration for grouped registrations sent from the Chapter. For the Children’s, Hispanic, and Renewal Conventions, all registration forms and money must be mailed together and postmarked before May 22. Registration forms and money for the Bahamas Convention must be postmarked before August 1. For more information on Chapter Convention discounts, contact your local Chapter director.

Schools Report

Over sixty persons attended the Liturgical Law School in Florida (January 27–31), and it received a very high evaluation from the participants. Since the program was oversubscribed and we had to turn some late registrants away, the School will be repeated in the summer—August 24–28—at Divine Word College in Techny, Illinois, near Chicago’s O’Hare Airport.

The winter program on Composition also went exceptionally well. Especially interesting was the high level of musicianship among the attendees.

Summer programs in your area are designed to help support your parish musical programs and to provide an opportunity for you to rest and meet other musicians. Nothing is more refreshing than making music with peers.

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Robert Hovda (1920–1992)

Robert Hovda died quietly in his sleep at his apartment in New York sometime during the night of February 4–5, 1992. With him died a strong voice for truth, beauty, and compassion in church and society.

Born in Clear Lake, Wisconsin, April 10, 1920, and reared in Minnesota, he was active in politically radical Methodist youth groups during his high school years in Minneapolis, exposed to the thought of Bayard Rustin and Norman Thomas. He later became an Episcopalian, a member of the Episcopal Peace Fellowship, and a conscientious objector during World War II. Contact with the Catholic Worker movement founded by Dorothy Day led him to become a Catholic in 1943. Arrest and pending trial brought him in that same year to St. John’s Seminary, Collegeville, as a seminarian. He was ordained a diocesan priest by Bishop Muensch of Fargo, North Dakota, in 1949.

Introduced to the liturgical movement at St John’s, Collegeville, through Godfrey Diekmann, his contact with H. A. Reinhold and Maurice Lavanoux reflected the three major passions of his life: liturgical reform, social justice, and artistic integrity. He began writing about these three topics in Commonweal, America, Worship, Liturgical Arts, and other magazines in the ’50s and continued to do so throughout his entire lifetime.

From 1960 to 1963, at the invitation of Gerard Sloyan, after completing his STL he taught liturgy at The Catholic University.

From 1965 to 1978 Father Hovda worked as full-time editor and writer for The Liturgical Conference, writing for Liturgy, Homily Service, and his own monthly commentary and newsletter, Living Worship.

He spoke and, equally important, celebrated at various events (especially for The Liturgical Conference) with such power that anyone who was in his presence remembers the power of his words, moving, and above all, challenging. He could pour water and the assembly felt the reverence; he could anoint with chrism and the assembly experienced the royalty; he could preach with his voice impaired and the assembly heard the word of God.

From 1978 to 1985, after a year teaching at the Jesuit School of Theology in Chicago, he worked in Manhattan, serving as a priest at St. Joseph’s in Greenwich Village until his retirement in 1985. During retirement, he continued to write the “Amen Corner” in Worship magazine.

I worked with Bob from 1974 to 1976 at the Liturgical Conference, together with Gabe Huck and Virginia Sloyan, and those years were formative for me and consequently for NPM. Bob Hovda had a skill of preaching and writing, a Chrysostom-like golden touch with words, matched by few others. He spoke first at the Providence NPM Convention in 1982; was the homilist for the St. Louis Convention in 1983; and continued to speak at NPM Conventions and teach liturgy at the NPM Cantor Schools right up to his death. In Philadelphia this summer, what was scheduled to be a talk by Bob on “the challenge and call to break forth from our workaday approaches to ministry” and a “naming of the tension that exists between the ideals called for in our ritual, our art forms, and our hearts,” will become a tribute to the work and ideas of Bob Hovda.

It is not possible to speak of Bob Hovda without speaking of the tensions of life with which he wrestled: his unfailing commitment to justice and truth, which he consistently related to contemporary political and social issues; his voice constrictions, which did not hamper his desire for excellence in speaking the religious truth; his alcoholism, which temporarily crippled him in the early ’70s, but which he overcame and witnessed to the power of the AA movement; his inner angst, which was evident in every talk he gave and at every celebration where he presided. Bob Hovda was fully human, he loved life—a simple life—and was totally dedicated to serving the community of the church that he loved. You and I are the beneficiaries of his great gifts.

And I add that Bob Hovda was a poet, too, and I end this tribute to one of the key leaders of the Liturgical Movement in the United States with his own musical words, a hymn text he published in the Fargo Diocesan Hymnal:

Dimmed by the church’s deep-scarred face,
our limits, sins and guile,
persists God’s ever active grace
to free and reconcile.
In rite—God’s word, baptismal bath,
the plate and cup of feast—
True sources set us on the path
Of love for all the “least” . . .

Rejoice, O Church, to share God’s gifts,
to open human eyes,
to join our hands and heal our rifts,
and break oppressive ties.
Rejoice to prompt the steps that fill
Our lives with purpose bright.
To animate the human will
And bring an end to night.

Renew, O God of every age,
your covenant today,
that some small part may we engage
In making straight your way.
To sovereign God all glory be.
And to the living Word.
And to the Spirit’s unity.
Let every voice be heard!

Rest in peace, Bob, and prod us to hold
the renewing Church to her promised revitalization.

Virgil C. Funk
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Brochures on the NPM summer Conventions and Schools have been sent to every NPM member and one copy has been sent to every parish. But we need you to help us spread the word. Invite your priests to attend the clergy programs. Invite the music educator in your school and your children’s choir director to attend the Omaha Convention. Invite your Hispanic musician, especially if there is only one Mass in Spanish in your parish, to attend the Albuquerque Convention. Call the musicians in neighboring parishes to make plans to attend a Convention together: traveling to and from the Convention together can be a great opportunity to “share stories” and get to know one another.

We are counting on our members to help the Association to continue to grow.

Meet the Antilles

Our first Convention held completely off the North American continent is taking place in an area that many people approach with a “Club Med” mentality, thinking of the Caribbean islands and continental countries only in tourist terms, as a series of white sand (or pink coral) beaches backed by palm trees that surround luxurious hotels. But these islands are home to thousands of people, who live and worship (often enough) out of sight of the tourists. Particularly for those attending the NPM Convention in The Bahamas, here is some information about the dioceses and peoples of the Antilles whom you will be meeting.

The Bahamas. Only thirty of the nearly seven hundred islands in The Bahamas are inhabited (population: 231,000). The capital and sea city is Nassau, on New Providence. San Salvador (or Watling’s Island) is most likely the first land sighted by Columbus on his first voyage across the “ocean sea.” Bishop Lawrence Burke, S.J., is the ordinary and a speaker at our Convention; he also oversees Catholics in the Turks and Caicos Islands, separate British possessions that comprise about thirty islands (six are inhabited), with a population of 7,900.

Jamaica. There are two dioceses on Jamaica: the Archdiocese of Kingston and the Diocese of Montego Bay. Over ninety per cent of the population of Jamaica (total pop. 2,095,878) is of African origin or a mixture of African descent with other races. The Archdiocese of Kingston also has jurisdiction over the three Cayman Islands, with a population of 18,285.

Bermuda. Twenty of the 250 Bermuda coral islands and islets are inhabited (pop. 60,000); the seven largest are connected to each other by bridges and causeways. Bermuda is the oldest self-governing colony (since 1620) in the British Commonwealth; it is the most isolated member of the Antilles Bishops’ Conference, 924 miles from its nearest neighbor, Nassau. Hamilton is the diocesan center. Bermuda’s only industry is tourism, though substantial income is derived from companies that use the colony as an offshore tax haven.

St. Lucia. The native population (Caribs) fiercely resisted colonization, but in giving in, they gave their name to the whole region. The French colonial influence is very evident in the culture, religion, and language of most of the people. Along with tourism, the banana industry is the backbone of the island’s economy. Of the total population (150,000), which is mostly of African descent, 41.7% are between the ages of 5 and 19; unemployment is running at over 20%. Catholics represent 86.7% of the island’s religious affiliation.

Barbados. This island’s constitutional history began with its charter in 1652, which provided for a governor-general, council, and assembly. Barbados has one of the world’s greatest population densities: 1,500 people per square mile, for a total population of 251,000. Most of the people claim African heritage; 40% of the island is Anglican; Roman Catholics account for 4.4%. The Diocese of Bridgetown-Kingstown also oversees the islands of St. Vincent and The Grenadines. The Caribs on these islands successfully warded off European settlement until 1763. After long battles, the Caribs were expelled en masse by the British and forced to resettle at Ruatan on the Bay of Honduras.

Trinidad & Tobago. Trinidad, the larger of the two islands in this republic, was the first British Crown Colony (1797). People of African and East Indian descent each account for about 40% of the population. There is no majority religious affiliation, though 33.6% of the population claims Roman Catholic affiliation and Hindus make...
up 25% of the total. Port of Spain, the archdiocesan center, has four sufragans.

Dominica. French influence is still strong on this island. The population is young (over 40% are under 19 years of age), largely Roman Catholic (77%), and of African descent (more than 90%). There is a sizeable reserve for Carib Indians.

Grenada. This most southerly of the Windward Islands is familiar to North Americans because the U.S. and some Caribbean nations invaded it in 1983 in response to a series of coups and counter-coups. Sixty-five per cent of the population is Roman Catholic. There is a large crazy-quilt resident population as well from neighboring islands as well as Canada, the U.S., Syria, Lebanon, India, Ireland, and Great Britain.

Antigua & Barbuda. Like Trinidad & Tobago, this is a twin-island nation; its capital is St. John's. The diocese is also two-headed, since St. John's shares see-city duties with Basseterre on St. Kitts. The diocese oversees other island groups as well: St. Kitts & Nevis, Anguilla, Montserrat, and the British Virgin Islands. This last group lists three main sources of income: tourism, banking, and the sale of postage stamps.

Guadeloupe. Two islands share this name: Basse-Terre (Guadeloupe proper) and Grande-Terre; they are joined by a bridge. The diocese also includes six dependencies, including part of St. Kitts and St. Martin. Approximately 95% of the population is Roman Catholic; the cathedral is a minor basilica.

Martinique. Near St. Lucia and Dominica, Martinique has had a natural disaster on average once every four years. The worst destruction in recent history came from the volcanic eruption of Mount Pelee in 1902, which destroyed the city of St.-Pierre and killed 30,000 people. In memory of that event, the diocese is named St.-Pierre and Fort-de-France. Eighty-seven per cent of the population is Roman Catholic.

The Netherlands Antilles & Aruba. These two groups of islands form the Diocese of Willemstad, which is also the capital of the Netherlands Antilles on the island of Curaçao.

U.S. Virgin Islands. These islands were settled in large part through immigration from other Caribbean islands and the U.S. mainland. There are sixty-eight islands and cays in the group, though most of the people live on St. Croix, St. Thomas (the diocesan center), and St. John. In addition to other European colonizers in its history, these islands were once claimed by the Knights of Malta. The U.S. acquired them from Denmark in 1917 for military purposes.

Guyana. The Diocese of Georgetown in Guyana is on the mainland, in northeast South America, with a population of 756,000. Fifty per cent of the people are East Indian; thirty per cent are of African origin. The largest religious group is Hindu (37%), followed by Anglican (14%), Roman Catholic (11%), and Muslim (9%).

French Guyana. More than 70,000 of French Guyana's total population of 90,000 are Roman Catholic, though only a few descendants of the emigrants from France remain. The population includes a number of indigenous tribal peoples (including the Arawaks, who first met Columbus), and some of these tribes are increasing in numbers. Africans and Asians are increasing as well. The majority of the people live in and around Cayenne, the capital and diocesan center.

Suriname. Formerly another "Guy-

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ana," this time, "Dutch Guyana," Suriname is on the northeast coast of South America. The capital and see city is Paramaribo. In 1667 the English ceded the land to the Dutch in exchange for New Amsterdam (New York) on the northern American continent. East Indians and Creoles account for 89% of the population; there is a large (17%) Indonesian population as well, and a small population of forest dwelling aboriginal people (9%). As in Guyana, the largest religious group is Hindu (27%), followed by Roman Catholics (23%) and Muslims (19.7%). Five percent of the people are animists.

Belize. This Central American country south of Mexico's Yucatan Peninsula and on the Bay of Honduras just recently moved its capital, Belmopan, from the coast to the interior as protection against hurricanes and tidal waves. Most of the current population of 170,000 are Creole or indigenous tribal peoples. Bishop Osmond Peter Martin is descended from the seagoing Garinagu, who came to Belize from the Caribbean.

Meetings & Reports

From the NCCB Liturgy Committee

New Advisors. Three new advisors to the NCCB Committee on the Liturgy have been named by Bishop Wilton Gregory. Sr. Madlyn Pape, CDP (an NPM member) is from Helotes, TX. Rev. Samuel J. Aquila of Denver subscribes to Pastoral Music. And Rev. Joseph Levesque, CM, from Philadelphia, is the Committee's liaison with the Conference of Major Superiors of Men.

Pastoral Life Institute Closes

The Institute for Pastoral Life will close its center in Kansas City, MO, on April 30. The reason given by the Institute's board of directors is financial: the major funder is no longer able to sustain the project. The Institute was founded in 1985 by Bishops John Sullivan, Ricardo Ramirez, and William Friend and others to develop lay leadership and parish ministers for poor and home mission dioceses. The leadership of the Institute is negotiating with several universities that have expressed interest in receiving the program and continuing the Institute's work.

Scholarship Available

The Seminary of the Immaculate Conception, Huntington, NY, is offering a full-tuition scholarship in its masters of arts program with a concentration in pastoral liturgy beginning September 1, 1992. In addition, room, board, and a small stipend will be offered in exchange for the services of an organist at all seminary liturgical functions. For further information, please contact the Associate Dean, Seminary of the Immaculate Conception, 440 West Neck Road, Huntington, NY 11743.

Gregorian Tour

Dom David Nicholson, O.S.B., monk of Mount Angel Abbey in Oregon, is organizing a Gregorian Chant Tour to France (July 1–16). Four Benedictine monasteries (three for monks, one for nuns) will be the focus of the tour: Ste. Wandrille, Argentan, Solesmes, and Fontgombault. Lectures will focus on chant's relationship to spirituality and liturgy; participants will practice and perform Mass chants. For more information, call McCurdy Travel toll-free at 1 (800) 523–1150.
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Carols Weren't Just for Christmas, Once

BY VINCENT A. LENTI

I

f you ask someone to tell you what a "carol" is, they will undoubtedly tell you that it is a "Christmas song." Your pastor might qualify that response by saying that a carol is a religious Christmas song, and you would find similar descriptions even in popular musical reference books. Unfortunately, no matter how unanimous people may be in declaring carols to be Christmas songs, they are simply wrong.

A carol is not necessarily a Christmas song, and not all Christmas songs are carols. Our misuse of the terms comes from a common error of applying it to various songs of the Christmas season and from our ignorance of a significantly large repertoire of carols that have nothing whatsoever to do with Christmas. It also comes from the incredible difficulty in accurately defining the word "carol," though we can begin to develop a definition by looking at the origins and history of carols.

The carol arose in the late Middle Ages, a time described by various authors as being saturated with religion. Distinctions between religious and secular activities were blurred; all events were viewed as evidence of divine favor or disfavor, heavenly intervention or punishment. Religious rituals revolved around two aspects of the church year. First there was the regular recurrence of events in the life of Christ (e.g., Christmas, Ascension), but they would be more likely to focus on the Virgin Mary or the lives and legends of the constantly multiplying array of saints.

Religious Festival

Even if people were anticlerical (as was often the case), they were not irreligious, and the cycle of Sundays and feasts set part of the daily, weekly, and yearly rhythm of life. Long hours went into work, but people rested on Sundays and on a great number of saints' days and other feasts; the church even exacted penance and fines from those who did not conform to this rule. But these days were not without color and celebration: the great array of religious observances called for processions, charades, pageants, and plays, all as much a part of everyday life as the officially sanctioned liturgies. Religious drama was particularly popular in the later Middle Ages. "Mystery plays" were based on biblical events, while "miracle plays" enacted the legends of the saints. "Moralities" taught legends and general religious principles.

The religious tone of these celebrations should not suggest that European society at this time was wonderfully moral and upright as we would judge such things. Nor was individual behavior always beyond reproach: Singing and dancing were popular entertainments, sometimes allied to religious observances, but more often not. Social behavior also included games of chance, card playing, gambling, drinking, swearing, blasphemy, and other forms of what the clergy called "debauchery."

Public religious observances outside the church building arose in part as an effort to provide popular entertainment that was not morally corrupting. Consider the rise of "Christian music" and EWTN as religious alternatives to rock
and MTV today.) Processions, pageants, and the increasingly popular religious dramas used elements of other social activities to present Christian messages. Part of this incorporation of social activities involved the growth of song forms that combined religious texts with popular musical forms. *Laudi spirituali* in Italy, the sacred *villancico* in Spain, the English *carol*, and the French *noël* arose for the most part between the fourteenth and sixteenth centuries. Many of these song forms were characterized by the use of vernacular texts, sometimes in combination with Latin, but often solely in the language of the people. Psalm texts were also popular, and there is evidence as early as the thirteenth century of vernacular metrical psalmody sung to popular tunes.

As they evolved, the mystery plays (as a general category that also embraces the other forms of religious drama) developed two styles of performance. Fixed-stage plays were performed on a platform, and the audience stood around to view the drama; processional plays took place at various sites at which a series of pageants were presented, with the audience moving in procession from one site to the next. Fixed-stage plays were more popular on the European continent, while the processional play tended to be more prevalent in the British Isles.

**Songs for Dancing**

The history of the carol is connected with these processional plays, since these songs were sung between the scenes of the “mystery” being presented, serving as interludes or intermezzi. The earliest beginnings of the English carol may be discerned by the middle of the fourteenth century, but the form is essentially a product of fifteenth century Britain, a time when a new humanism was replacing an older, stricter attitude toward singing and dancing.

The origins of the word “carol” have been long debated, but it is now generally agreed that the word comes from the Greek *choros*, meaning “a dance.” The carol is essentially a dance form intimately connected to the religious processions of religious dramas. The earliest carols consisted of a *burden* and a *stanzza*. The stanzza was the verse; the burden was sung prior to the first stanzza and after each one, serving as a summary of the carol’s basic thought or the content expressed in the stanzzas. Of the surviving examples of the early medieval carol, most have a religious subject, though some have a purely secular theme. These early carols were written by literate composers, many of whom were clerics, including Franciscan friars, who were among the first to write Latin and vernacular texts to be sung to popular song forms.

Characteristically these early carols often used some Latin words in combination with English, and in this regard they resembled the early German macaronic songs, such as “In dulci jubilo.” The Latin text was often a direct quotation from Latin hymns or from the Vulgate (Latin) Bible. The people generally did not read or understand Latin, but they would have been familiar with these phrases from their repetition in church. The familiar Latin words carried an important churchlike imagery that was important in conveying the spirit of the carol. A particularly fine example of a carol with a burden-stanza format that uses Latin phrases is “Make We Joy Now in This Feast.” The burden is the first two lines, sung and then repeated after each of the five stanzzas:

*Make we joy now in this feast*

*In quo Christus natus est:*

*A Patre unigenitus*

*Through a maiden is come to us:*

*Sing we of him and say, “Welcome, Veni Redemptor gentium.”*

*Agnostat omne seculum:*

*A bright star made three Kings come, For to seek with their presents Verbum supernum prodiens…*

*Except for the final stanza, the Latin phrases are the opening words of well-known medieval office hymns. The carol is written in “long metre,” essentially the same as the eight-syllable meter of the Latin office hymns, so the meter and basic rhyme sequence are maintained despite the combination of Latin and English.*

Compared to the formal language of office hymns, the words of carols, even when mixing Latin and English, held a certain charm and character that is quite unmistakable. Though no less religiously correct than office hymns, carols spoke the common language, so their popular appeal went beyond their dancelike musical form to the simplicity and directness of their message, something readily appreciated and understood by the people.

**Fourteeners**

With the eventual decline of processional dancing and religious drama, the medieval carol came to be replaced by a newer repertoire of popular religious songs that are essentially folk songs, passed down in an oral rather than a manuscript form. In their origins they are probably connected to the French *noël* (unlike the carol, a form most definitely associated with Christmas). Many of the English carols of this period were written in ballad form, with short stanzzas narrating a popular story. The normal meter for a ballad is a “fourteener,” a line of fourteen syllables usually printed in two lines of eight and six (e.g., “God Rest You Merry, Gentlemen”). Because these ballad carols were passed down orally, they often existed with different tunes and variant texts. Unlike their French counterparts, however, the English ballad carols were not limited to texts about the Nativity. “Awake, Awake, Ye Drowsy Souls” is a “fourteener” that deals with Passiontide and Easter:

*Awake, Awake, ye drowsy souls, And hear what I shall tell; Remember Christ, the Lamb of God, Redeemed our souls from hell. He’s crowned with thorns, spit on with scorn, His friends have hid themselves So God send you all much joy in the year…*

**While many of these carols retell Gospel stories, others narrate legends, including some tales taken from the apocryphal gospels, such as the well-known “Cherry Tree Carol.” Like some other carols, this long carol (eighteen verses) begins with events related to the Nativity, but it ends with a focus on the Paschal Triduum:**

*On Easter-day, dear mother, My rising up shall be; O the sun and the moon, mother, Shall both arise with me.*

In addition to carols with biblical and legendary themes, there are lullaby carols (“Coventry Carol”), nature carols (“The Holly and the Ivy”), and rather fascinating numeral carols, of which “The Five Joys of Mary” is an early example. Each verse ends with a Trinitarian reference: “With Father and Son and Holy Ghost.” An early form of this carol lists the five joys as the announcement, nativity, resurrection and ascension of Jesus, and Mary’s assumption.
Another version lists the crucifixion as a joy in place of the annunciation, and later versions expand the list to seven and even twelve “joys.”

Puritanism and Decline

While the carol was developing new forms, great changes were happening in Europe. Humanism, the Renaissance, and especially the Reformation and Counter Reformation dramatically changed the shape of religious life. As these changes filtered into England, the carol inevitably suffered. First to go were the charming apocryphal stories and legends that were so much a part of carol literature, displaced by the Reformation’s focus on the primacy of Scripture. Even the events and celebrations that gave rise to so much of the carol’s spirit fell before the onslaught particularly of the Puritans, who came to power in 1640. While they allowed ancient feasts to remain on the calendar at first, the Puritans did not favor their celebration. Since the last Wednesday of each month had been ordained by the Puritan Parliament as a fast day, the English people were required in 1644 to observe Christmas by fasting, since it fell on the last Wednesday of December that year. Finally, in 1647, Parliament abolished Christmas and all other feasts, putting an end to the social climate in which the carols had developed and flourished.

As the various churches reformed their worship and other practices, psalms and hymns came to be the people’s liturgical song, eventually even in Roman Catholic worship. The medieval carol had been essentially a nonliturgical song, at best sung during processions and quasiliturgical events, such as the mystery plays. The textual focus for hymns shifted to more doctrinal and biblical references than those found in carols.

Changes in society at large brought clearer distinctions between religious practice and the rest of life, though the English Puritans resisted this growing division. Thus the social atmosphere that had given rise to the carol as a popular song form was rapidly changing in the seventeenth and eighteenth centuries. As Erik Routley commented:

“The carol that goes with the medieval social context dies when that context is removed. Once the notion had really ‘sunk in’ that there was something disreputable about the whole context of the ballad-carol, the spirit of the carol-maker died.”

In spite of these social, religious, and political changes, the old carols did not perish completely. Many of them were preserved as folk songs among the people, an essentially oral tradition that found support and assistance through an annual distribution of broadsheets from various printers during the Christmas Season. For about two hundred years the carol repertoire went “underground,” largely ignored by official society and the church. When it began to re-emerge in the nineteenth century, however, much of the non-Christmas carol repertoire had been lost. The revival, beginning with collections published by Davies Gilbert (1822) and William Sandys (1830s), was definitely focused on Christmas, the sole remaining social / religious event with sufficient festivity to support such a revival.

So now, a century and a half after the carol revival began, we find ourselves the recipients of a heritage preserved as a wonderful repertoire of traditional carols that enrich our celebration of the Nativity, but because we have lost so much of the wider repertoire, we have also lost our ability to see the carol as a specific song form, one associated especially with communal dance. Like the popular devotions displaced by the contemporary postconciliar renewal, the carol was a composition to be used for the gathering of ordinary people in ordinary places, events that did not depend on the presence of clerics or an ecclesiastical setting. As the once-popular practice of neighborhood caroling dwindles in our time under the weight of contemporary society’s crime problems and a growing focus on entertainments available in the home (cable television, video cassettes, Nintendo), the last “ordinary” setting for carols is disappearing with it, leaving these creations, like the popular devotions they were once associated with, to be incorporated in and accommodated to “extraordinary” liturgical settings, such as Advent and Christmas services of lessons and carols or the Masses of the Christmas season.

Notes


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19
Liberation, Healing, Freedom: Our Reasons for Thanks and Praise

BY SAMUEL TORVEND

The Hebrew people stand by the edge of the sea as its waters wash over the Egyptians: a moment of death mingled with the realization of a newfound liberation. The prophet Miriam takes a tambourine in hand and leads the women in song and dance: "Sing to the Lord," she shouts, "for he has triumphed gloriously; horse and rider he has thrown into the sea" (Exodus 15:21).

Centuries later, a group of lepers, social outcasts, gather on the road at some distance and cry out to Jesus: "Have mercy on us!" He bids them depart, and as they leave, their bodies are made whole, healthy, clean. Noticing this remarkable transformation, one of them turns and praises God with a loud voice as he offers thanks to Jesus (Luke 17:15-16).

In our own day, a young journalist has spent months as the hostage of a terrorist group in Lebanon. Unexpectedly, he is freed from captivity. When he meets the press, he can offer nothing but thanksgiving for those who supported him with their prayers, those who worked anonymously for his release, and for the experience of God's abiding mercy throughout his captivity.

At the edge of the sea, walking down a road, standing before a battery of microphones: in each of these situations those who offer thanksgiving have a motive, a cause for their praise. In various and unique ways they have experienced liberation, healing, freedom; they have a reason for praise that emerges from a previously unimaginable turn of events.

Indeed, were we to gaze with focused intent on the struggles of the human family, we would find countless persons experiencing liberation, healing, freedom in the course of daily life before we might speak about these experiences in religious or theological categories (e.g., "conversion," "the Exodus experience," "the paschal mystery").

Rev. Samuel Torvend, O.P., is assistant professor of historical and liturgical theology at the Aquinas Institute of Theology, St. Louis, MO, currently researching mythic images in Christian worship. He is also on the board of directors of The Liturgical Conference.

Dormition and Coronation of the Virgin. Tympanum, Chartres Cathedral.
A Variable Reminder

Christian liturgy draws on the human experience of liberation, healing, and freedom by inviting the assembly to offer praise and thanksgiving. The liturgy 1) names and praises God, 2) reminds God of God's gracious acts in the past and 3) beseeches God to continue that action in the present moment, in the liturgical assembly and in the history of the world. With utter candor, the great liturgical prayers (e.g., thanksgivings over the water, the chrism, the bread and cup) remind God and the assembly (as if they had forgotten!) of what God has done and has promised to continue in each new generation. These “reminders” are the “motes” for our contemporary supplication, and at the same time, they serve as the proclamation of God’s mercy for the human family.

In essence, this is the intention of the preface proclaimed at every eucharistic liturgy: 1) the invitation to speak to God as one body with one voice; 2) the

Of equal importance, however, is the assembly's supplication that we participate in the same experience of grace and mercy in our own day. We offer thanks to God for salvation in the past; we ask God that we might experience “salvation” in the present.

Pastoral Considerations

The preface dialogue is a dialogue between presider and assembly: let us look each other in the eye! After all, we know the words by heart.

Rushing through the preface when it is spoken sends a clear message that these are simply more words to be babbled out before one arrives at the institution narrative. (This form of sacramental reductionism is still alive in the minds of many presiders and parishioners.) Such a practice betrays an attitude of liturgical minimalism and, in effect, invites the assembly to dispassionate daydreaming. Rather than merely recite these words, let us proclaim them deliberately and with care.

Singing the dialogue, preface, and Sanctus underscores the ritual unity of this proclamation: let us not hesitate to sing this praise on Sundays and solemn feast days.

The proper preface can be interpolated with acclamations sung by the assembly as modeled in the eu-

which is, many times to our surprise, the human experience of healing, forgiveness, liberation.

The moment between the invitation (preface dialogue) and song of praise (the Sanctus) is not merely a "liturgical appetizer" served to the assembly before the "sacramental main course" of the eucharistic canon. Rather, it is the festive proclamation of the assembly's very reason for gathering (e.g., the advent, incarnation, ministry, death, resurrection, and sending of the Spirit of the Lord Jesus; the triumph of grace in Mary and the saints), naming of God in praise (e.g., Holy One, Almighty God, Eternal Father, Creator, Ancient of Days); 3) the articulation of God's saving actions in history that serve as the ground of our current praise (e.g., liberation of slaves, healing of the sick, freedom for witness and service); and 4) the invitation to join the voices of heaven and earth as they sing in praise of God's glory

Rather than merely recite these words, let us proclaim them deliberately and with care.

charistic prayers for children. In Advent, for instance, we could sing "O come, O come, Emmanuel" or in Easter "Send us your Spirit."

The invitation to sing the Sanctus—while this text reflects a neoplatonic world view (i.e., angels are only in heaven and heaven is "up there")—can be expanded to include all the choirs, cantors, creatures, and gatherings on earth.

The preacher who is truly a liturgical preacher will at some point draw the correlation between the feast being celebrated, the readings that assist in the interpretation of the feast, and the purpose of the preface in clearly enunciating the focus of the feast. There are times in the liturgical year when the preface itself can serve as the model for such liturgical preaching.

But the most important pastoral consideration of all is this question: What is our motive for praise? How have we experienced the liberating, healing, and freeing power of God's presence in our lives? When we begin to answer this question, the cause of our praise is transformed from begrudging obligation to heartfelt thanksgiving.
Should We Sing the Preface Dialogue ... Or Not?

BY JAMES L. EMPEREUR, S.J.

The entire introductory dialogue to the preface is ancient, going back to the beginning of the third century, to a text where Hippolytus speaks of the bishop giving thanks and all replying. The fact that the dialogue is present in some form in all Christian liturgies shows that it is old and significant. It speaks to the fact that the entire congregation is involved in the eucharistic liturgy. The spirit of the dialogue prefatory to the eucharistic prayer is Jewish, and some of the actual phrases come from the Jewish liturgy. The word “preface” means a liturgical prayer of solemn proclamation, so it is logical that it be introduced in a more elaborate fashion than other prayers.

An Elaborate Dialogue

“The Lord be with you.” “And also with you.”

This first part of the dialogue seems to have been universal in the primitive church. The “Lord” of “The Lord be with you” can refer either to God or to Jesus, the Christ. The presumption is that God in Jesus Christ is present in the liturgical assembly. The presider’s greeting may be considered either a wish (“May the Lord be with you”) or an assertion (“The Lord is with you”). The people’s answer, “And also with you,” expresses the hope that the gift of the Holy Spirit will be so present to the community’s presiders that they may be able to exercise their special ministry in an effective way.

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"Lift up your hearts. "We lift them up to the Lord."

This part of the dialogue seems to be specifically Christian, not borrowed literally from the Jewish tradition. And traditionally Christians seem to have reserved its use for the eucharistic liturgy.

As is usual in the history of liturgy, what was in the beginning merely a practical directive or rubric later became something understood symbolically and as a source of inspiration. So some early rites have an instruction to raise the hands during this time. This was a common practice in the early church, since it was a sign of lifting up the heart to God.

"Heart" here means the deep inner self where the true person is found; it is a way of referring to all of our human aspirations. We are being asked to put away our distractions and cares and focus on our inner reality and the liturgical event in which we are now engaged. "We lift them up to the Lord" is an expression of our humble status as creatures. We say the words trusting that the ministry of the word, which we have just completed, has prepared us to enter into this second action of the eucharist. The people's response impels the presider to continue with "Let us give thanks." Our thoughts are now on God, so let us enter into thanksgiving.

"Let us give thanks to the Lord our God. "It is right to give God thanks and praise."

If any portion of the introductory dialogue can be traced back to the Last Supper, it would be these phrases, for it is not unlikely that Jesus would have said something like this, inviting those present to give thanks over the cup of blessing. This expression on the part of the presider stating his intention to offer the prayer of thanksgiving remained uniform in the churches, although in the early period the presider often improvised the eucharistic prayer itself.

The traditional wording of the response—"It is right and just"—was meant to second the presider's thoughts. Now translated "It is right to give God thanks and praise," the sentence seems to be of Roman origin, probably derived from the secular use of the populace registering its approval of something put before them. In the liturgy it endorses the presider's intention to make the thanksgiving and affirms his right to do so.

But the response is also expressive of the fact that the offering of thanksgiving is common to all the people, and not just to the presider alone. The very fact that the

It is not unlikely that Jesus would have said something like this.

What Happened to Singing?

The earliest chant settings of the eucharistic prayer included the singing of the dialogue; this has been the unvarying tradition until the present. As long as the Roman liturgy was in Latin, the dialogue was sung whenever the preface was. Prior to the Vatican II reforms, the major part of the eucharistic prayer was not sung because it was recited silently. But with the restoration of the whole prayer's public proclamation, musical settings of the entire text have been provided in the sacramentaries. These are usually chantlike settings, lacking in imaginative quality.

Contemporary composers have been providing alternate settings of the eucharistic prayer, including the preface dialogue. Often the priest sings the dialogue with the congregation, and there is evidence that this practice has enhanced the experience of this central prayer of the eucharist. But there have been and continue to be cases where the dialogue is spoken rather than sung, even when the preface is then chanted. There are reasons for this practice, and these issues have to be dealt with if the dialogue is to be a significant part of the sung eucharistic prayer. These reasons can be classified under two main headings: insufficient preparation and lack of engaging settings.
Insufficient musical and psychological preparation. Often we come to "The Lord be with you" cold. The "offertory" collection and preparation prayers just do not _do_ it—that is, prepare us for what is to come—especially when they are accompanied by music unlike what will be used with the eucharistic prayer. At least in sung Masses of the Tridentine Rite, just before the dialogue began the priest sang the end of the "secret" (the offertory collect)—"per omnia saecula saeculorum"—and the people responded by singing "Amen." Also, in that older rite, by the time of the eucharistic prayer the presider had already sung (or at least intoned) the Gloria in excelsis, the opening collect, and the gospel. And there was a universally uniform melody for the Latin preface dialogue (in simple "ferial" and slightly more elaborate "solemn" versions).

Every priest sang the dialogue in the Latin liturgy because he had to: the rubrics required it. Now the singing of the liturgy is approached from a less juridical perspective. There are many settings of the dialogue, but the presider may know only one of them, which creates the possibility of ritual dissonance with a different setting for the other acclamations. Given our more relativistic approach to formally structured liturgy, the dialogue just does not seem important enough to sing. Why bother with it? It comes and goes and is not heard again. There is no "felt need" on the part of many presiders or congregations to put energy into making the dialogue musically effective.

I suspect that the way to remedy what is now perceived by many as a deficient ritual would ultimately involve some liturgical restructuring. This might include having the congregation stand during the entire eucharistic prayer; bringing the kiss of peace to a position before the prayer; and doing whatever might be possible to put people into a mood of thanksgiving, rather than one more attuned to the consecration. A more extended musical introduction might also help prepare for the dialogue, but the musical setting can only be as effective as the context provided for it. This means that a congregation must be willing to make of the eucharistic prayer a song of thanksgiving and a hymn of gratitude in environment and bodily gesture and posture.

To the degree that the assembly experiences the dialogic nature of the entire eucharistic prayer, the greater likelihood there is that they will sing the introductory dialogue. This means using more acclamations of the same style and nature throughout the prayer. Our present three acclamations are unevenly spaced, and they differ in length and feeling. A more mantra style of repetition could be more effective, since this facilitates a gradual build-up and continuous deepening.

Lack of engaging musical settings. Music for the dialogue that is often little more than a slightly varied recitative lacks interest. This music is not usually repeated at any other time, and the responses are too brief to "sink one's teeth into." In this sense they are unlike the Holy and the memorial acclamation (especially when the latter is repeated) and more like the supposedly "great" Amen when it fizzes out or is attached artificially to a spoken doxology text.

Perhaps we need to move to a better _musical preparation_ during the preparation rite, a more engaging setting of the dialogue to make it more similar in feeling to the other acclamations, and a common setting of the dialogue that would be accepted on the national level.

This setting successfully integrates the dialogue in the eucharistic prayer itself.

I doubt that we would have much success in trying to sing once more the presidential parts that were formerly sung, e.g., the opening prayer and the gospel. That practice now runs counter to what we understand as going on in these parts, that is, we do not usually sing readings.

One example to consider is a setting for Eucharistic Prayer II recently composed by Marty Haugen. Throughout the preface the cantor repeats "Let us give thanks . . ." and the congregation answers with "It is right . . ." This setting successfully integrates the dialogue in the eucharistic prayer itself. There is a feeling of growing momentum that climaxes in the Holy. The dialogue _cannot not_ be sung in such a setting.

In the end, it would be a mistake to place a great deal of weight on either singing or not singing the preface dialogue, for this text can in fact be proclaimed well before a sung eucharistic prayer. Neither practice can insure that the Christian people will raise their hearts to give thanks, if thanksgiving is not the motto by which Christians live their lives.
Commentators on the structure of the liturgical year are quick to point out the tension between a global view of the mystery of salvation and our tendency to overhistoricize certain moments in the history of redemption. What is at stake is not whether a certain facet of the mystery should be celebrated, but the mindset we bring to that celebration: Is this an anniversary, the simple remembrance of a historical event, a reenactment of the event, or an entrance into the event itself? The movement in the history of liturgical commemoration has been from a global view of salvation to a more linear historical reenactment. This movement has been challenged by the postconciliar liturgical reformers, and it needs examination even today.

The history of Roman eucology has seen the rise, fall, and resurrection of a vast number of texts for the portion of the eucharistic prayer called the "preface." The so-called Leomin Sacramentary had 267 prefaces (even if the fortunes of history have lost the first three months of the collection); the Gelasian-type sacramentary had 54, while the Gregorian had only 14. The American version of the Roman Missal includes 86 prefaces, but with the newly approved Marian missal and particular texts for religious orders and dioceses, the actual count today comes closer to 200.

The majority of the prefaces, as the name implies, are separable from the remainder of the eucharistic prayer, and they are exchangeable. The exception to this rule is the Alexandrian-type eucological form maintained for Eucharistic Prayer IV. Since the retelling of the mystery of salvation is through-composed in that text, the preface is an integral part of the prayer; it cannot be detached or exchanged with another preface.¹

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For the most part, the reformers were able to achieve their initial goals.
Reforming Goals

The function of the preface is to recount the reason for praise and thanksgiving. The reformers desired to make this function evident in the texts, restore the literary genre of the preface, restore theological meaning where it had been lost, make the texts intelligible to present hearers (for example, by changing the exclusive references to bodily fasting in Lent to a broader understanding of the Lenten fast), introduce additional reasons for giving thanks that were more in keeping with modern concerns, and allow a certain variety. For the most part, the reformers were able to achieve these initial goals. The majority of the texts chosen, altered, or composed underscore the meaning of the whole eucharistic prayer, in which the entire congregation joins itself to Christ in acknowledging the great things God has done and in offering the sacrifice. The chief element of the eucharistic prayer is “thanksgiving (expressed especially in the preface): in the name of the entire people of God, the priest praises the Father and gives thanks to him for the whole work of salvation or for some special aspect of it that corresponds to the day, feast, or season.” In those cases where the reason for giving thanks is not evident in the text, the celebrant may introduce the eucharistic prayer (before the preface dialogue) with a few well-chosen words.

Before turning to the seasonal prefaces, I’d like to draw the reader’s attention to the cursus or the organizational structure by which the texts have been arranged in the U.S. edition of the Sacramentary. The Latin edition prints the prefaces of solemnities and feasts with the other presidential prayers of the day, while the American edition principally collects the prefaces together in a theological hierarchy that stresses the celebrations of the seasons of the year over individual commemorations.

It is also worth noting that the textual editing of the prefaces was completed prior to the work on the lectionary, so although there may appear to be a related thematic structure between the order of the prefaces in the U.S. edition and the unfolding of certain themes in the lectionary, in fact the reformers’ intention was that the preface be chosen according to the gospel of the day.

A Johannine Year

There was no unified theological viewpoint underlying the construction of the prefaces; indeed, most are texts from historical sources selected for use in the present missal. There was, however, a unified vision on the part of the person responsible for selecting these texts. As described in the prefaces, the seasons of the year are highly eschatological and echo a Johannine theology of light and Word: preparation for the coming of Christ in glory is the vocation of a Christian, to be lived in daily expectation. This vision works against the human tendency toward linear historicization and anniversary mentalities of celebration. In other words, Christmas scenes and passion plays are not the stuff from which liturgy is made. Some examples from the outline of the liturgical year may be helpful.

The Advent prefaces contextualize the season by constant reference to the incarnation as the fulfillment of the promise of salvation and the hope of a share in Christ’s glory in the eschaton. Reference to Jesus’ historical birth does not occur until the text for December 17–24, and even this preface continues to point us to the future “so that when he comes he may find us watching in prayer, our hearts filled with wonder and praise.” The Christmas prefaces are related principally to the Johannine figures of light and the Word—little wonder, since the prologue to the fourth gospel is the principal pericope for Christmas Day. There is a thematic unity in the Christmas texts: they call on the vision of God in Christ and the restoration of our wounded nature by a return to the image of God. While it may seem unexpected, there are already hints of the Passover event. Christmas Preface II refers to the crucifixion (“He has come to lift up all things to himself”), and it keeps the eschatological focus emphatic: “to lead mankind from exile into your heavenly kingdom.” These texts seem to run counter to the cultural themes expressed in some favorite Christmas carols that focus on the babe in a manger and the silence of the night.

The preface for the Baptism of the Lord combines the theme of Christ’s revelation as the “Word made flesh” and the account of his anointing and acceptance of the prophetic mission. The gift of baptism is celebrated by Christ’s own, while the revelation of divine sonship was intended to awaken faith. The rest of the text paraphrases the gospel selection for the day.

In its prefaces, Lent is repeatedly called a joyful season of preparation for the paschal mystery, a time...
for renewal of mind and heart. The emphasis is not on the individual or on acts of penance, but on "willing service to our neighbor" and a call to conformity to the image of Christ. While there is a call to a spirit of individual penance in these texts, it is presented as a means of freedom to serve the Lord. We learn "to live in this passing world with our hearts set on the world that will never end." And while self-denial is a means to master our sinfulness and conquer our pride, we are called beyond ourselves to show God's goodness to those who are in need. The former Lenten fast has become "our observance of Lent," which broadens the discipline to include positive action and better reflects our contemporary experience. The special prefaces provided for the First through Fifth Sundays of Lent (for use with lectionary cycle A or whenever these texts are chosen for the benefit of the Order of Christian Initiation) recall the gospel of the particular Sunday and place it in the context of the paschal mystery, faith, and baptism.9

In the present liturgical cycle, Passiontide has been reduced to the fifth week of Lent and Monday through Wednesday in Holy Week. The images evoked are Christ reigning from the cross, the cross's power, and God's judgment on the world. The focus is on Christ's life giving death and glorious resurrection; the hour of triumph; the time in which we celebrate the great event of our redemption. The theology in the prefaces repudiates the morbid and turns our thoughts from brooding over death to the ultimate meaning of Christ's death. Even the Passion Sunday Preface draws us beyond the human apprehension of death, affirming that "by his death he has destroyed our sins. By his rising he has raised us up to holiness of life."

Christmas scenes and passion plays are not the stuff from which liturgy is made.

The two Prefaces for the Ascension and the Pentecost Preface draw together the entire Easter season, which we should celebrate as one great Sunday. Christ, who has conquered sin and death for us, has not abandoned us; he remains our sure hope. The beginning and head of the church has gone before us to claim for us a share in his divine life. The completion of the paschal mystery is the gift of the Spirit, a share in the very life of God's Son. The fruit of the Spirit is unity in faith and the joy to profess it.

A Church of Texts

We are a church of texts that echo the faith of the Body of Christ throughout the ages. Good liturgical planning is sensitive to the faith that underlies the words, and its task is to bring this faith to life for this community. Reading the text is less that proclaiming it: song gives it life, evokes its spirit, and if done well, it leaves few unmoved.

All texts are not created equal, however. Some, though well intentioned and not necessarily poorly written, may still not nourish the faith or edify the people. In the U.S. edition of the Sacramentary, the Preface for Thanksgiving Day is such an example. It appropriates the Exodus typology for the American people, making Americans the recipients of the promise, freedom, blessing of the Spirit, and vision of peace.
The composition of this text was probably well meant, and it is probably well received in White middle class America. But in the hearing of native Americans, who did not benefit from the arrival of this new people of destiny, and in the hearing of our African American sisters and brothers, whose ancestors did not come to this land "as if out of the desert into a place of promise and hope," and in the hearing of our sisters, to whom this text as printed speaks only of "man," "men," and "fathers," and in the hearing of Christians who are not U.S. citizens, this text does not clearly proclaim the Gospel of Jesus Christ.

We are preparing to receive yet another series of texts in another new Sacramentary. Many of the texts will be old; some will be new compositions. The church has a right to expect much from this work, since the ultimate goal of all the scholarship, poetry, and labor that goes into it is to give us the vision to hear and proclaim these texts in light of the Gospel of our salvation in Christ.

All texts are not created equal.

Notes


In reading various prefaces of the present Roman Missal it is easy to see how the more notable aspects of the mystery of Christ are expressed separately, while in the Greek anaphora of St. Basil they are all found together. For example, by comparing the various seasonal prefaces for Advent, Christmas, Epiphany, Lent, Passiontide, Easter, Ascension, Pentecost, etc., and those for the various feasts of the Lord, we find expressed therein the various aspects of the mystery of Christ in the phases of its historical realization in the earthly life of Jesus.

2. Cf. Annibale Bugnini, The Reform of the Liturgy, 1948–1975 (Collegeville, MN: The Liturgical Press, 1990) 366f.: The criteria to be applied in the revision are these: the number of texts is to be increased so as to avoid the many unnecessary repetitions found in the present Missal; the texts are to be revised in light of the originals in order to restore a fullness of meaning, including theological meaning, that has sometimes been altered; expressions that have now lost most of their meaning (for example, the reference exclusively to bodily fasting in the prayers of Lent) are to be replaced, as opportunity allows, by others more in keeping with modern concerns.

The number of prayers can be increased not only by taking texts from the sacramentaries but also by composing new ones through shrewd cenotaphization that uses and combines in a suitable way elements from various prayers found in the sacramentaries.

With regard to the prefaces: the common desire has been accepted of having proper prefaces for all the seasons of the year, the Sundays of Ordinary Time, and the principal solemnities. A revision of the existing texts is to be made with a view to restoring the original literary form of each, especially in cases in which the expression of thanksgiving, so characteristic of these formularies, has been dropped.

3. The reports of the Consilium on the reform of the preface can be found in Schemata n. 156 De Misali, 20 of 21 April 1966 (the first questions and proposed solutions on the reform of the preface texts); Schemata n. 156b of 30 April 1966 (a brief history and proposed texts and sources); Schemata n. 186, De Misali, 27 Addenda (text in French—a historical and theological critique of the prefaces of the latest edition of the Missal of Pius V); Schemata n. 219, De Misali, 35 and Addenda (report in Latin, texts and sources of the proposed prefaces); and Schemata n. 249, De Misali, 40 Addenda (regarding the short conclusions to the prefaces).

Summary reports by Antoine Dumas, O.S.B., were also printed in the Studia section of Notitiae.

4. See the General Instruction of the Roman Missal (GIRM) #54.

5. GIRM #55a.

6. GIRM #11.

7. Those responsible for liturgical planning will find that the series that makes the best recommendations for the use of the prefaces and other variable presidential texts according to the thematic nature of the lectionary is Kevin Irwin’s Sunday Worship, Advent-Christmas, Lent, and Easter (Collegeville: The Liturgical Press, Pueblo Series).

8. Dom Placid Bruylants, O.S.B., was principally responsible for the selection process. See the list of Schemata in note 3, above.

9. These prefaces are an excellent example of the way the choice of the gospel text governs the other liturgical texts of the day.
Prefaces: Shaping a New Translation

BY CUTHBERT JOHNSON, O.S.B.

Hilaire Belloc opened his Taylorian Lecture of 1931 with the following statement, which is as valid today as it was sixty years ago:

The art of translation is a subsidiary art, and derivative. On this account it has never been granted the dignity of original work, and has suffered too much in the general judgement of letters. This natural underestimation of its value has had the bad practical effect of lowering the standard demanded, and in some periods has almost destroyed the art altogether. The corresponding misunderstanding of its character has added to its degradation; neither its importance nor its difficulty has been grasped.¹

In 1981 the International Commission on English in the Liturgy (ICEL) announced the beginning of a program to revise the liturgical texts that it had issued since its foundation as a joint commission of the English-speaking episcopal conferences in October 1963. This work promises to be of the highest quality and deserving of every encouragement. Such encouragement has not always been given, nor the difficulties of the task appreciated.

The revision of the English translation of the Roman Missal began in October 1982 with the publication of the Consultation on Revision: The Roman Missal Presidential Prayers. In the presentation of the work the hope was expressed "that the response to this consultation will be large and representative."² The deadline for receiving comments was given as November 1, 1983. Unfortunately the response was poor: the ICEL Secretariat in Washington received only thirty replies. So "in the hope of receiving more comments from the member and associate member conferences of the Commission," the deadline for the consultation was extended to January 1, 1984.³ When that period of consultation closed, only 140 responses had been received.

A second consultation took place on the Ordo Missae between March 1986 and January 1987. The response to this consultation was as poor as the previous one. Although 1,500 copies of the workbook were sent out, only 162 replies were received. Two of the eleven member conferences did not reply at all, and twelve of

It would be an understatement to call these results disappointing.

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This work promises to be of the highest quality and deserving of every encouragement.

the fifteen associate member conferences did not reply.4 This lack of response was not limited to these two consultations. The consultation on a liturgical psalter in the years 1984–85, for example, revealed a similar picture. There were 6,200 copies of the proposed psalter distributed; only 302 replies were received.5 Even the recent Order of Christian Funerals was no exception to this pattern, since only 12% of those who had received the study text replied. It would be an understatement to call these results disappointing. Of more significance, however, is the question these results raise, namely, to what extent the final texts can truly be said to be the result of a representative consultation.

The whole English-speaking world owes an enormous debt of gratitude for the work accomplished by the International Commission on English in the Liturgy. Criticisms there have been, some justified, some unfair, but the lack of response to consultation cannot be laid at ICEL’s door. Let there be less complaining and more cooperation.

It was natural that ICEL should both be asked and desire to give an account of its work of revision. This accounting has been done in two progress reports, the first published in 1988 and the second in 1990. Since the work will not be completed until 1994, there is still ample time for people to share their views with the International Commission.6

**Dramatic Effect**

At the turn of this century there were only eleven prefaces in the Roman Missal, and between 1919 and 1960 only four others were added.7 If there was one area in which the program of liturgical renewal initiated by the Second Vatican Council had a dramatic effect, it was in the sphere of the prefaces. In the first edition of the Roman Missal published in 1970, there were eighty-one prefaces; in the second edition, published five years later, the number rose to eighty-four.8

The most recent edition of the Roman Missal for use in the United States of America, The Sacramentary, published in 1988, contains ninety-seven prefaces. This number includes those given in the Eucharistic Prayers for Masses with Children, the Eucharistic Prayers for Masses of Reconciliation, and Eucharistic Prayer IV. The main corpus of eighty-four prefaces is found in The Sacramentary within the Order of Mass itself.9 While this would appear to be a convenient editorial arrangement, it is a matter that is open to question.

By ancient tradition the Roman Missal contains in one place the complete Mass formularies for a given feast or celebration, yet among the texts for the Solemnity of the Annunciation (March 25), for example, The (U.S.) Sacramentary does not include the preface; instead it offers only the page number where the text can be found. This is the case in this book for all feasts and solemnities that have a proper preface; this text is not included with the rest of the day’s proper texts. This practice can result in a diminished realization that the prefaces are a variable part of the eucharistic liturgy linked to a particular day. Also, the whole conspectus of the liturgical theology contained in the texts for a given celebration is not presented visually as a complete unit. This may be considered a minor detail, but its pedagogical value for the celebrant should not be underestimated. In the mind of the celebrant, the preface becomes divorced from the formula of the day, because it seems to belong to the corpus of prefaces printed as an autonomous body of liturgical texts for use at a given point in the celebration.

Related to this editorial arrangement in The Sacramentary is the question of music for the preface. To the great credit of the National Conference of Catholic Bishops’ Committee on the Liturgy, every preface is set to music—an example that will be followed in future versions of the Latin edition of the Roman Missal. Unfortunately the rubric given before each preface in The Sacramentary (“This preface is said in . . .”) still allows for the supposition that a preface is a read text. Would it not have been as easy to print “This preface is used in . . .”? In a sense, the rubric that so frequently takes this or a similar form (“The priest, with hands extended, says . . .”) is an example of exclusive language weighted in favor of nonmusical proclamations.

**Structure, Significance, and Missed Opportunities**

The literary genre “preface” names a composition with five parts: the introductory dialogue, protocol, embolism, eschatocol, and acclamation (“Holy”). Unfortunately not everyone realizes that the dialogue and the “Holy” form part of the preface. The “Holy” is often
thought of as the bridge between the end of the preface and the beginning of the eucharistic prayer, but people will experience the proper relationship if the celebrant proclaims the text as a unit, with its inner impulse and dynamic, not compartmentalizing it. A preface always gives expression to the precise motives of praise and thanksgiving in a particular eucharistic celebration, so that even if there is a similarity between a statement in a collect and an affirmation in a preface, the context of the two statements is quite different.

In addition to their editorial and rubrical difficulties, the English translations of the prefaces are burdened with several other problems, beginning with the transition from the last statement in the dialogue to the protocol, or first statement in the preface text. The English-language Sacramentary basically offers only two forms for the protocol, a long and a short version, the difference being in the phrase “through Jesus Christ our Lord.” The Latin edition of the Roman Missal, on the other hand, offers a considerable degree of variation here. Apart from the seven possibilities given in the body of the prefaces, there are nine other alternatives provided for the celebrant’s choice. It is a pity that, of the sixteen possible protocols, only two were chosen for the English text. Is this not an impoverishment that is also indicative of a belief that sufficient importance was not attached to the protocol by the translators?

The most important point for consideration is a question that needs to be answered: Even though the English version limits its options this way, why are English all begin with “Father,” but it is a clear example of the misapplication of a correct principle. Among the papers of the late Dom Henry Ashworth, O.S.B., in Quarrell Abbey, England, there is a letter from the then-secretary of ICEL (1971), which gives the reason for deciding to begin the preface with the word “Father.” The secretary stated that, since the eucharistic prayer begins with the preface and is addressed to the Father, it would be a good thing to begin immediately with the affirmation “Father” in order to enable the people to understand this focus. Despite the negative reaction of Dom Ashworth, good intentions triumphed over sound liturgy. Now, unfortunately, a whole English-speaking generation has grown up that has been led to believe that a preface begins with the phrase “Father, we do well...”

The problem does not stop there, however. This decision has had a direct influence, consciously or not,

While this would appear to be a convenient editorial arrangement, it is a matter that is open to question.

these two protocols so clearly translated incorrectly? The English preface translation has broken with tradition in an unpardonable fashion. The Latin preface has always been known as the “Vere dignum” (“Truly it is right”) from its opening words, and that opening has been lost in the English version. But that loss is of secondary importance to the loss of momentum established in the dialogue. As can be seen in the Latin text, the celebrant takes his cue, as it were, from the affirmation of the assembly:

Priest: Grātias agāmus Dōmino Deo nostro.
People: Dignum et iustum est.
Priest: Vere dignum et iustum est...  

That “dignum et iustum” link has sadly been lost in translation. There is a reason why the prefaces in on the embolism, that part of the preface which highlights the particular motive for thanksgiving. Even a cursory glance at the prefaces will show that many affirmations begin with “you” and “your.” This explicit desire to address the Father has influenced the style of the text, and in some cases, altered the expression if not the meaning of the Latin.

The same liturgical principle—making things clear for the people—may be the cause for the excessive use of “Christ” instead of the relevant pronoun: to remove any doubt about who is being addressed. For example, the phrase “per lavacrum regenerationis” (“through the bath of regeneration”), a concept very relevant today with the increase in baptism by immersion, is translated “through baptism in Christ.” The sense is preserved, but the imagery is not, and one of the aims of liturgical renewal was to restore and make relevant the symbolic character of the liturgy. Twenty years ago, few people
saw that translation of texts is the first step toward inculcation. Now many people are beginning to realize that unpoetical texts and texts that do not evoke meaning and experience through the use of imagery undermine the whole dimension of “sign” in liturgy.

Some translations are even false or at least inaccurate. The preface is a hymn of thanksgiving, but to translate the objective “aequa et salutare” (“it is fitting and profitable”) of the original as “we do well” could be considered self-praise.

Better Than Some

On the whole the preface translations are of better quality than many translations of the other texts in The Sacramentary. We need several things, however, to make them better. First we need a liturgical-theological vocabulary as a basis for translation. A good literary style is essential to translation, but style always has a subjective character. Not every classical author, for instance, will appeal to an individual charged with translating a text, but that does not fault the literary quality or eminence of the work. One of the greatest failings in the work of translation—and this not only in English—has been the failure to create in the vernacular a “proper” vocabulary for the work.

Translators also need an awareness of the differing literary character of the various texts used in the liturgy. There is a certain vocabulary and style that should be recognized as “preface” rather than as “collect” (“opening prayer”) or “prayer after communion.” Consider, for example, the word “mysterium” in the Preface for the First Sunday of Lent. The Latin text reads “ut. paschale mysterium dignis mentibus celebrantes”; the present English translation invites us “so to share his paschal meal in purity of heart.” The now-accepted expression “paschal mystery” is completely missing; and this is only one example.

Perhaps we also need a translation of the Scriptures for liturgical use that will contribute to and influence the development of a liturgical vocabulary. Throughout the history of the liturgy it is a fact that the text of the Scriptures influenced the liturgy and even secular culture, as Belloc pointed out: “It was, we may say, through religious translation, that English prose, in particular, was discovered: and largely by those translations that the modern English character was made.”

The International Commission on English in the Liturgy will soon give its attention to the Order of Mass and the prologues. If the quality that has been shown already in ICEL’s progress reports is a measure to go by, then the future looks very bright for all those who desire to praise God eloquently.

Notes

6. As stated in all its consultation books, ICEL welcomes any questions readers may have on the work of revision. Inquiries should be addressed to Mr. John Page, International Commission on English in the Liturgy, 1275 K Street, NW, Suite 1202, Washington, DC 20005-4097 (U.S.A.).
8. The Roman Missal for use in the United States of America has three proper prefaces, two for Independence Day and Other Civic Observances and one for Thanksgiving Day. As a matter of interest, the Collection of Masses in Honor of the Blessed Virgin Mary, published in 1957, contains forty-six prefaces.
10. The long text reads: “Father, all-powerful and ever-living God, we do well always and everywhere to give you thanks through Jesus Christ our Lord.” It is found in prefaces #1–5; 6, 12–6, 18–9, 21–5, 27, 29–30, 32, 37, 41, 44–5, 47–50, 54, 59, 61, 73, 75–9, and 81. The short version, “Father, all-powerful and ever-living God, we do well always and everywhere to give you thanks,” is part of prefaces #6–7, 9–11, 17, 20, 26, 28, 31, 33–6, 38–40, 43, 46, 51–5, 55, 58, 60, 63–72, 74, 80, and 83. A variation on the long form is used in preface #42: “Father, it is our duty and our salvation, always and everywhere to give you thanks through your beloved Son, Jesus Christ.” And in prefaces #56–7 (Blessed Virgin Mary I and II) and 62 (Joseph, Husband of Mary) the protocol and part of the embolism have been combined.
12. While on the subject, it’s worth asking why the adjective “holy” was consistently omitted before “Father,” when the Latin text always names God “sancte Pater.” It is equally curious that in the Roman Canon (Eucharistic Prayer I) nearly all the references to “holy” have been omitted in translation.
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NPM Chapters

Special congratulations to the Church Musicians Guild of Buffalo (a Chapter of NPM) as they celebrate their 45th anniversary...and to the Pittsburgh, PA, Chapter who recently celebrated their 10th anniversary.

We also welcome the Bridgeport, CT, Chapter as they begin Chapter formation.

For further information about forming a Chapter in your diocese, write or call the National Office for the booklet How to Form a Chapter.

Rick Givela
National Chapter Coordinator

Bridgeport, Connecticut

This new Chapter held its first meeting on the Feast of St. Cecilia, November 22, at St. Thomas More Church. The celebration of evening prayer was followed by a pot luck supper.

Frank Labbancz
Chapter Director

Buffalo, New York

On Tuesday, November 5, St. Edmund Church in Tonawanda hosted our program. John-Michael Caprio presented selections of psalmody and hymnody from the soon-to-be-published hymnal The New Catholic Hymnal. On Friday, November 22, the Guild celebrated its 45th anniversary with a gala concert and champagne reception at Our Lady of Victory Basilica in Lackawanna. The concert consisted of the “Ode for St. Cecilia Day” by G. F. Handel and the “Ave Verum” and “Missa Brevis” by Mozart. This concert was dedicated to the memory of four leaders of church music in the Diocese of Buffalo who went to their eternal reward this past year: Msgr. Henry Kawalec, Msgr. Paul Eberz, Ethel Grabenstatter, and Patricia Otis.

Sr. Judith Marie Kubicki, C.S.S.F.
President

Cleveland, Ohio

On Sunday, November 10, Rev. Ed Estok, diocesan clergyman and composer, offered an afternoon reflection at St. Bridget’s Church. The afternoon included an Italian dinner and evening prayer.

Joseph Lascio
Chapter Director

Fort Wayne-South Bend, Indiana

On November 24 a choir concert featured four area choirs: Queen of Angels, St. Jude, St. Charles, and St.

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Robert Pelton
Circling the Sun
Mary. Our Chapter meeting had been held earlier on November 12.
Br. Terry Nufer, C.P.P.S.
Chapter Director

Grand Rapids, Michigan

On October 8, Dolores Hruby was the guest clinician for the formation of children’s choirs, and Therese Caruso was the clinician for children’s liturgy of the word. The program was held at St. Paul the Apostle Parish.

On November 19, four mini-sessions were held at St. Frances de Sales Parish: Instrumentation (Gordon Proulx, clinician); Sing an Old Song (hymn study with Susan Tindall); Beginning Cantor Workshop (Mark Thomas, leader); and Advanced Cantor Workshop (Michelle Reatini, clinician).

Ann Holmes
Chapter Director

Hartford, Connecticut

On Monday, November 4, we held a program titled “Weddings: Ceremony and Music” at the Church of Mary Our Queen. Our annual Potluck and Prayer Supper was on Sunday, December 1, at St. Jude Church.

Joan Laskey
Chapter Director

Indianapolis, Indiana

Fr. Noah Casey, O.S.B., conducted an evening of recollection as he reflected on “Praying with Scripture.” The program took place on Friday, November 8, in the Blessed Sacrament Chapel in the cathedral.

Larry Hunt
Chapter Director

Jefferson City, Missouri

Bob Hackmeister and Diane Wittlaus were presenters at the meeting held on December 7 at Immaculate Conception School. The topic was from the “Understanding the Liturgy” series: “The Liturgy of the Word.”

Mary Seidl
Chapter Director

Pittsburgh, Pennsylvania

On Monday, November 11, Chapter members gathered at Sacred Heart Church, Shadyside, where GIA began fifty years ago. This was the Chapter’s tenth anniversary celebration. New officers were installed by Rick Gibala, National Chapter Coordinator, during the eucharistic liturgy. Following dinner, Bob Battarini of GIA was the guest speaker. The Beaver/Lawrence Branch held their meeting on November 18 at St. Agatha Church, with Frances Fotta as host.

John Romeri
Chapter Coordinator

St. Louis, Missouri

Wedding music was the topic of the November 18 program held at Our Lady of Providence Church. Presenters were Chapter members: Carol Fagan, Brenda Soboleski, Kathleen Furman, and Kathleen McAnany. Members of the Duchesne Branch of the St. Louis Chapter (Sr. Luella Dames C.P.P.S., Director) met on November 25 at St. Patrick’s Church. J. Glenn Murray, S.J., spoke on getting the assembly to participate.

Marie Kremer
Chapter Director

San Jose, California

On November 3, a program on “How to Use Simple Percussion Instruments” was conducted by Tony Eiras at St. Thomas Aquinas Hall.

Sr. Marilyn Moran, R.S.M.
Chapter Director

Scranton, Pennsylvania

On November 4, Rev. Al Liberatore presented the topic “Reflecting the Church Year in Music” at Sts. Peter and Paul Church.

Paul Ziegler
Chapter Director

Rapid City, South Dakota

St. Joseph Church, Spearfish, was the location for the November 2 meeting. Highlights of the day included a workshop on the Pittsburgh Convention, a video on cantoring, and reconciliation. Lunch was provided by the host parish.

Jacqueline Schnittgrund
Chapter Director
Calendar

BRITISH COLUMBIA
KELOWNA
May 8–9
Concert and Workshop by David Haas and Jeanne Cotter, Call Sr. Paula Gallagher at (604) 763–1104. Other concerts, workshops, and retreats by David Haas (and associates) at various sites in the United States, May 1–31.

DISTRICT OF COLUMBIA
WASHINGTON
April 5
Festival Evensong. A service of thanksgiving presented by the Cathedral Choir of Men and Boys to celebrate the Cathedral Choral Society’s fiftieth anniversary. Site: Washington National Cathedral. For more information, contact Washington National Cathedral, Massachusetts and Wisconsin Avenues, NW, Washington, DC 20016–5098.

WASHINGTON
April 12
Brahms Requiem. Site: First Baptist Church of the City of Washington. Featuring the First Baptist Church Choir and Orchestra conducted by Alvin Lunde. Contact Valerie Cole, First Baptist Church, 1328 16th Street, NW, Washington, DC 20036. Phone: (202) 387–2206. Fax: (202) 234–9139.

WASHINGTON
June 22–26

FLORIDA
MIAMI
May 8–9
Workshop with Bob Hurd and Dolores Martinez. Place: St. Brendan Church, Miami. Contact: Sr. Mary Louise Swift at (305) 221–6022.

GEORGIA
MARIETTA
April 3–4
Workshop featuring Paul Inwood. Place: St. Joseph’s Church, Marietta. For details, call Mark Hall at (404) 422–5633.

INDIANA
RENSSELAER
June 22–July 3

KANSAS
LAWRENCE
June 14–18
Institute for Music and Liturgy. Lynn Trapp, executive director. Site: St. Lawrence Catholic Campus Center, University of Kansas. Faculty includes Dr. Fred Moleck, Sr. Delores Dufner.

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Washington, DC 20011
(202) 723–5800
OSB, others. Contact Sally Hutchins, St. Lawrence Catholic Campus Center, 1531 Crescent Road, Lawrence, KS 66044. (913) 843-0357.

MASSACHUSETTS

ARLINGTON
April 28
Workshop with Paul Covino at St. Camillus Church, Arlington. Call Paul Covino at (617) 632-3132. Paul is offering another workshop at St. Camillus on May 19.

MINNESOTA

MINNEAPOLIS
May 3-6
1992 Form-Reform National Conference on Environment and Art for Catholic Worship. Sponsored by the Form-Reform National Committee in collaboration with the Georgetown Center for Liturgy, Spirituality and the Arts and the Office of Worship of the Archdiocese of St. Paul-Minneapolis. Theme: Stirring the Waters—Welcoming New Life. Place: Minneapolis. For further information, contact Loretta Reif, PO Box 5084, Rockford, IL 61125. (815) 399-2150.

MISSOURI

KANSAS CITY
May 12-14
Heartland Conference. Workshop featuring Christopher Walker. Site: Allis Plaza Hotel, Kansas City. For information, contact Loretta Reif at (815) 399-2140.

NEBRASKA

NORFOLK
May 8-9
Workshop featuring Paul Inwood at Sacred Heart Church, Norfolk. Call Fr. Jim Bartak at (402) 371-2621.

NEW JERSEY

PATERSON
May 1-2
Workshop featuring Christopher Walker at St. Mary Church, Paterson. Contact Paul Cusler at (201) 366-6242.

OHIO

CINCINNATI
June 6

CLEVELAND
May 30
Workshop featuring Christopher Walker at St. Francis de Sales Church, Cleveland. For information, call Bill Dichtl at (216) 886-6919.

OREGON

PORTLAND
May 14-16

VIRGINIA

ALEXANDRIA
June 23-28
Festival '92. Sponsored by the Potomac Chapter of the Sacred Dance Guild. Site: Episcopal High School, Alexandria, on the grounds of Virginia Theological Seminary. For more information contact Sacred Dance Guild Potomac Chapter, 24 Gannon Way, Sterling, VA 22170. (703) 430-1846.

ARLINGTON
May 17
Concert by Jubilate at St. Thomas More Cathedral, Arlington. For information contact Richard P. Gibala, Director of Music, St. Thomas More Cathedral, 200 North Glebe Road, Arlington, VA 22203. (703) 525-1300.

SPAIN

BARCELONA
June 26-July 3
World Congress of the International Federation of Jeunesse Musicales. Part of the celebration of the fifth centenary of Columbus's first voyage to the Americas. Presentations on the theme "Five Centuries of Indigenous and Mestizo Music in America"; an international festival "Conciertos de América"; and the 47th General Assembly of the International Federation of Jeunesse Musicales. On the eve of the Olympic Games in Barcelona. For more information, contact FJIM, 10, rue Royale, B-1000 Brussels—Belgium. Phone: (02) 513-97-74, Fax: (02) 514-47-55.

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Music Industry News

Lorenz Buys F.E.L.

The Lorenz Corporation has purchased all of the folk copyrights, recordings, and other assets of F.E.L. Publications. This includes the copyrights for such titles as "They'll Know We Are Christians" (Peter Scholes); "Sons of God" (James Thiem); "Love One Another" (Germaine Habjan); and "Witness Song" (Robert Blue). Lorenz has moved all of F.E.L.'s Las Vegas operations to its home office at 501 East Third Street, PO Box 802, Dayton, OH 45401-0802. Phone: (513) 228-6118. Fax: (513) 223-2042.

New Selah Composers

Selah Publishing Company's spring catalogue includes new organ collections by Richard Proulx, Gilbert Martin, Austin Lovelace, and Alfred V. Fedak. The choral catalogue is expanding with octavos by Austin Lovelace, William Rowan, Alfred V. Fedak, and David Ashley White. For a free copy of the catalogue, call toll-free: 1 (800) 852-6172. Write: Selah Publishing Co., PO Box 103, Accord, NY 12404.

ShowTune

ShowTune is a new utility for printing out standard MIDI files into music notation. It permits users to read their MIDI files into the program, design their page layout, view the music on the screen and edit it, then print. ShowTune reads up to eight MIDI tracks at once or selects tracks from larger files, prints up to twelve staves per page, transposes tracks individually, sets keys for all tracks or individually, splits tracks by pitch, creates scores or parts from the same file, includes text and lyrics, and so on. The printing technology is the same used by The Note Processor. For information contact Thoughtprocessors, 584 Bergen Street, Brooklyn, NY 11238. Phone: (718) 857-2860.

Morning Star Rising

Morning Star Music Publishers has moved to larger and more convenient facilities. Their new address: Morning Star Music Publishers, 2117 59th Street, St. Louis, MO 63110–2800. Phone: (314) 647–2800. Fax: (314) 647–2777.

Roff Released

Phoebus Apollo has released four new choral octavos by Rev. Joseph Roff. They include "The Serenity Prayer," "Color Him God" (words by Mary Muldoon), "We Shall Also Live with Him," and "I Give Thee Thanks, O Lord." Contact Phoebus Apollo Music Publishers, 1126 Huston Drive, Pittsburgh, PA 15223–3104. Phone: (412) 469–1713. Fax: (412) 469–3579.

History of Latin Music

Latin Music through the Ages is a new text and audio cassette package tracing the origins and adaptations of Latin music and lyrics. The text is by Cynthia Kaldis; the cassette features the Lafayette Chamber Singers directed by Clayton Lein. Selections range from the twelfth to the twentieth century. Available from Bolchazy-Carducci Publishers, 1000 Brown Street, Unit 101, Wauconda, IL 60084. Phone: (708) 526–4344. Fax: (708) 526–2867.

Robert Shaw Video

Carnegie Hall has produced a nearly three-hour-long video titled Robert Shaw: Preparing a Masterpiece—A Choral Workshop on Brahms' "A German Requiem." Taped during an intensive five-day workshop, the video centers on Mr. Shaw's coaching of a group of choral conductors, choral teachers, and 145 singers. Also contains interviews and part of the actual performance. If ordered before June 31, the cost is $49.95. Call 1 (800) OVERTIME to order. For more information: Carnegie Hall, Public Affairs Office, 881 Seventh Avenue, New York, NY 10019. Phone: (212) 903–9750. Fax: (212) 581–6539.
FIRST READING: Sir 27:4-7 (85)

Reader: A reading from the book of Sirach.

When a sieve is shaken, the husks appear;
so do a man's faults when he speaks.
As the test of what the potter molds is in the furnace,
so in his conversation is the test of a man.
The fruit of a tree shows the man has had;
so too does a man's speech show the bent of his mind.
Praise no man before he is known for it is then that men

Reader: This is the Word of the Lord.
All: Thanks be to God.

RESPONSORIAL PSALM: Ps 92:2-3.13-14.15

Lord, it is good to give

Cantor: Lord, it is
Reviews

Congregational

Eucharistic Prayer II


Through this musical setting of Eucharistic Prayer II, Marty Haugen has skillfully and prayerfully actualized two key elements of this liturgical prayer: its unity and the involvement of the assembly. Haugen uses the musical tools of melody, harmony, and form to create a way of praying this prayer in an authentic and innovative fashion.

From the start, Haugen uses responses such as “It is right to give him thanks and praise” as refrains to weave the assembly into its own prayer. Later, other responses give the assembly an integral part and highlight essential elements such as praise, petition, and remembrance. These individual elements can become somewhat absorbed in the context of such a lengthy prayer, but by focusing on each one through music, they are enhanced and enlivened. The sacramental element of the prayer becomes vitalized by the assembly praying in consort with the presider. The assembly is attentive to the words of the presider and continually assents to them by its response.

It is very important to experience the unity of this prayer, from the preface to its concluding acclamation. The consistent key of F minor creates that continuity. Some syncopated rhythms through both the presider and the assembly parts give the piece vitality within the framework of a relatively simple melodic structure. Some presiders may find the music challenging, but the vocal range is within the bounds of the average singer. (A “Presider’s Altar Copy” presented in large print is also available.)

Instrumental parts of C instruments, brass quartet, and handbells make this setting useful for festive occasions, but it would certainly be appropriate to use it on a regular basis throughout the year. Altered texts for Lent are included, making this a practical and welcome addition to the musical prayer of the worshipping assembly.

Eucharistic Prayer II for Children


The Mass of Creation has certainly become a familiar and well-used setting for celebrating the eucharist. While the accompaniment and instrumental scoring make it appropriate for special occasions, its melodic unity and rhythmic vitality make it appealing to people

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of all ages. It’s no surprise that Marty Haugen has chosen this setting to be arranged for the second Eucharistic Prayer for Masses with Children.

The opening dialogue of the preface is the same as in the original setting, and the “Hosanna in the highest” refrain becomes an easy response for the initial portion of the prayer. Later, melodic material from the “Holy, Holy” is used for the other responses. “Jesus has given his life for us” and “We praise you, we bless you, we thank you.” This is quite effective in giving unity to the musical portions.

The words to be sung by the presider are set over a simple musical accompaniment that can easily be used even when the words are spoken. The same accompaniment can also be adapted to a simple “ad libitum” melody for the presider. (These options are demonstrated quite clearly on the recording.) The versatility of this work would make it appealing to a whole range of presiders, whether they are musically experienced or not.

There are subtle key changes built into the presider’s part throughout the prayer, and this becomes an effective tool for highlighting the text and for maintaining the attention of an assembly in which children are present. There is a consistent musical lead-in to the assembly’s responses that serves as an adequate preparation for singing.

The recording is of excellent quality; it would serve well in teaching the prayer with its acclamations to both children and the presider. Those who work with children in liturgy will appreciate this setting of Eucharistic Prayer II for Masses with Children, for in its simplicity and reverence it is also exciting and engaging for children of all ages.

Now the Feast and Celebration


Marty Haugen states in the introduction to this work that “Now the Feast and Celebration” is an alternative musical setting for eucharist employing language which attempts to be inclusive and contemporary while retaining a Christo-centered theology and a form which respects traditional practice.” Beyond this description, it would be in order to say that Haugen has taken basic service music for the eucharist, reworked it in some ways, and fit it into a worship form based on the Lutheran communion service.

Some of the pieces contained here are able to stand alone and function within the framework of a traditional eucharistic liturgy. Others would be problematic to use at this point because of the textual alterations that Haugen has made. This setting contains such standard titles as the “Kyrie,” “Gloria,” “Holy,” “Eucharistic Acclamation,” and “Lamb of God.” Other titles include “Now the Feast,” “As the Grains of Wheat,” and “Thanks Be to You.”

From a musical standpoint, this work follows the tradition of high-quality compositions that Marty Haugen has continued to produce. Music for the assembly is easily singable, while choral parts add richness and substance to each selection. Although none of the individual parts are particularly striking, the work as a whole has integrity of structure and harmony and is prayerful and uplifting in style.

Haugen has certainly been creative, and possibly prophetic, in his treatment of this setting for Christian worship. Let us applaud his sensitivity to the tradition and admire his extraordinary vision that calls us to continued growth in our prayer forms and attitudes.

David Cinquegrani

Organ

Three Preludes and Fugues


A new edition of Mendelssohn’s Three Preludes and Fugues seems redundant, especially considering the recent appearance of William Little’s superb new edition of Mendelssohn’s complete organ works (published by Novello). The present edition adds little to our thinking about these marvelous pieces. For instance, it is necessary in this age of enlightened editions of early music to clutter the page with so many editorial fingerings and pedal markings? Since the editor did not inform us about his working method, we are left wondering what—if anything—is from the hand of Mendelssohn, and what is editorial.

Prelude and Fugue; Prelude in C Major


These brief works (actually a Vorspiel, Fugue, Nachspiel in D Minor, and a Präludium in C), while only of passing musical interest, provide a tantalizing glimpse into Bruckner’s thoughts about the organ and the long tradition of contrapuntal composition for this, his chosen instrument.

22 Hymn Settings

Richard Heschke. Concordia. 97–6063. $9.50.

It seems that one can never have too many free hymn accompaniments at hand. This set includes settings of sev-
eral German chorales that are not often treated to free harmonizations in such collections: Christ unser Herr zum Jordan kam; Eins ist not; In Gottes Namen fahren wir; and O Wie Selig. Their presence in this finely worked out volume is welcome.

Craig Cramer

Books

The Easter season is being reclaimed in more and more places as the most appropriate time for celebrating the sacraments of Christian initiation (baptism, confirmation, first eucharist). The months of springtime are also a favorite time for weddings. As pastoral musicians, clergy, and liturgists engage in an often overwhelming array of sacramental liturgies in these weeks, we turn our attention to three books that invite readers to consider the theological and pastoral dimensions of these and other sacraments.

Confirming the Faith of Adolescents: An Alternative Future for Confirmation


Within the past year, two more dioceses (Saginaw and Spokane) announced plans to lower the usual age for confirmation in an effort to reunite this sacrament with first eucharist and to reestablish confirmation’s traditional placement before first eucharist. Acknowledging that the confirmation practices of the last twenty years are being seriously questioned, religious educator Arthur Kubick has brought together ten authors to discuss the relative merits of adolescent confirmation.

On the surface, this book may appear to be a rebuttal of the position advanced by many liturgists that baptism, confirmation, and eucharist should be celebrated in that order and, ideally, in a single ritual at whatever age a person is presented for initiation. A careful reading of this book, however, proves such a judgment to be reactionary and unwarranted. While some of the authors do betray an uncritical attachment to adolescent confirmation and disregard the theological and pastoral critiques that have been made about the current state of the sacrament, the book overall is a solid contribution to the ongoing and necessary dialogue between liturgists and religious educators concerning confirmation.

By way of agreement with liturgists and the conclusions reached in such books as When Should We Confirm? and Confirmed as Children, Affirmed as Teens (LTP), most of the authors in Kubick’s volume look to the Order of Christian Initiation of Adults as providing the normative, holistic sense of Christian initiation, especially with regard to the developmental or process-oriented nature of initiation. There are some notable exceptions, such as Thomas Marsh’s odd claim that with confirmation in the mid-teenage years, “the natural process of initiation, of development in the faith, is now over” (p. 21).

Like Marsh, Kieran Sawyer seems to overlook the role of mystagogy, that deepening of faith that follows the initiation liturgies and is indeed part of the initiation process. Referring to the misnomer “RCIC” (“Rite of Christian Initiation of Children”), Sawyer complains that initiating children of catechetical age as outlined in the adult initiation ritual (Part II–I) means that “children are fully initiated ritually before they are capable of completing the initiation process” (p. 39). According to the rite, mystagogy, not the initiation liturgies, completes the initiation process (RCIA #244). Equally problematic is Sawyer’s constant reference to the current structure of baptism in infancy, eucharist at age seven, and confirmation in adolescence as the “RBC (Rite of Baptism of Children) process,” although there is no evidence of this structure in the Rite of Baptism of Children. In fact, that rite says little about the subsequent sacraments of confirmation and eucharist, and when it does, the sequence is consistently confirmation before eucharist (see RBC #128).

Apart from such shortcomings, this book contributes positively to the confirmation debate because it notes many clear areas of agreement between liturgists and religious educators; because it challenges liturgists and other critics of current confirmation practice to acknowledge that the Spirit has not been totally absent from later developments in confirmation; because it offers helpful analyses from the Hispanic and Protestant perspectives; and because it
suggests alternative futures for confirmation (by John Westerhoff and Craig Cox) that seem to combine the best of the historical, theological, pastoral, liturgical, and catechetical insights that have been put forward concerning this "sacrament in search of meaning."

Sacramental Theology: A General Introduction

Kenan B. Osborne, O.F.M. Paulist Press. 1988. 154 pages. $7.95.

Pastoral ministers know all too well how easy it is to get caught up in programmatic details when it comes to preparing for and celebrating sacraments. The underlying theological rationale for the sacrament can sadly be obscured or forgotten. It's a case of the proverbial "missing the forest for the trees." Wisdom suggests stepping back every so often to reflect on the basic theological principles that guide and inform our vision, understanding, and celebration of the sacraments. Such is the opportunity that Kenan Osborne presents in this review of sacramental theology.

Osborne uses history effectively to demonstrate how our current understanding of the term "sacrament" came to be and how the church settled on seven sacraments. Drawing on a familiar theory of liturgical evolution, he notes that the term "sacrament" and an overarching theology of sacraments are late developments. The church "started with the individual rites, baptism, Eucharist, and only in the most gradual way did a unifying 'theology of sacraments' develop" (p. 24). Osborne also contributes to ecumenical understanding with his observations that Catholic and Protestant theologians at the time of the Reformation were working from the same definition of sacrament ("an outward sign instituted by Christ to give grace") and that the area of disagreement was confined to what rites did or did not fall within this definition.

Some of the most helpful material in the book comes up in Osborne's discussion of Jesus as the primordial sacrament and of the church as a basic sacrament, two major areas of theological development in the years since Vatican II. His treatment of these foundational issues in sacramental theology avoids the "eclesiological fixation and christological forgetfulness" (to borrow a phrase from Boston College's Robert Imbelli) that characterize some popular writing on the sacraments. By way of example, Osborne states that "the individual Christian, the diocese, the parish, the bishops, and the Pope are sacraments of Jesus whenever they reflect the Lord. This of Jesus is the key to the sacramentality of the Church" (p. 89).

The book claims to be for "college level classes as well as seminary programs, and can be helpful in adult religious studies programs." I would agree, with the warning that Osborne is not consistent in offering translations of phrases that would be unfamiliar to most college students and nontheologically-trained people. He also makes certain "asides" that seem to assume more knowledge than many suggested readers would possess (e.g., "It is, of course, Anselm who systematizes this theory..." on p. 80). Otherwise, this is a good guide to stepping back from the "trees" to see the "forest" of sacramental theology.

A Church for the Next Generation: Sacraments in Transition


This book explores a concept that is taken for granted but rarely explained fully, namely that baptism is the foundational Christian sacrament that gives sense to the other sacraments. Author Julia Upton presents adult initiation as normative, not only in relation to Christian initiation, but as a model for all the sacraments. Her particular focus is the "developmental vision of the Church" (p. 36) that is presupposed in the Rite of Christian Initiation of Adults. After exploring the way in which this vision is operative in adult initiation, Upton goes on to suggest a similar vision for infant baptism, confirmation, and the other sacraments.

Similar to the Alternative Futures for Worship series (The Liturgical Press), this book offers some interesting proposals for future sacramental practice. For example, Upton cites an African model in which the names of children who are presented for baptism by unbelieving parents are inscribed in a special book. Suggestive of a catechumenate for children, this model (proposed by Rome) could "be the first step in a theology that addresses the pastoral reality of the Church today" (p. 72).

A weakness in the book seems to be its attempt to apply the specific periods and steps of adult initiation too literally to the other sacraments. This tends to obscure the more fundamental message that every sacrament needs to be seen in a developmental context. The point is not to create "RCIA models" for the other sacraments, but to acknowledge the unique periods of formation and ritual steps inherent in each sacrament. That insight holds much promise for our understanding and celebration of the sacraments, and this book helps to advance that conversation among all who are involved in pastoral ministry.

Paul Covino

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Diane Y. Hennessy is co-owner of Hennessy Music, Columbia, MO, founding director of the Jefferson City NPM Chapter, musician at the Newman Center of the University of Missouri, and a member of the Diocese of Jefferson City Liturgical Commission.

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Once upon a time, there were prefaces for all sorts of odd occasions—hundreds, even thousands in some local diocesan missals. There were special prefaces for Masses for rain or a good harvest, and others for an end to local floods. In central Europe there was a preface for Masses for the Holy Roman Emperor. Prefaces gave thanks for a local patron saint; others gave thanks for people no one knew anything about anymore. (Remember Philomena?)

Of course, those are the prefaces that were written down, the ones we can still find in ancient and dusty manuscripts. But there was a time in the early days, before even those moldy manuscripts, when prefaces, like other prayers, weren’t written down. They were more

(Remainder Philomena?)

made up, composed for a particular occasion by the presider, though based on a familiar outline. Some of these compositions were pretty good, and people began to write down the best prefaces so they could be used again or copied by presiders who weren’t such good poets or singers.

Then there came a time when all these compositions, new as well as old, had to be sent to Rome for approval, to the Sacred Congregation for Approving Stuff (Sacro Congregatio de Rerum Approbatione). At about that time, since the Sacred Congregation didn’t really approve much stuff, the number of prefaces sank to about fourteen.

Things have changed since then, of course. Now we have (depending on how you count) somewhere between eighty and two hundred officially approved prefaces. And there are more coming. And that Roman Congregation has a different name: Sacred Congregation for Approving New Stuff (Sacro Congregatio de Rerum Noverum Approbatione). Of course, being in Rome, they still move slowly, but at least they move. We can only wonder what sorts of new occasions they might approve prefaces for in the future, sometime in the next century, say.

There will certainly be new feasts associated with an ecologically aware, creation-centered ecclesiology. At the instigation of Matthew Cardinal Fox, perhaps, we will be giving thanks for the discipline of recycling during Lent.
"You gave us this pleasant earth but limited its bounty, so we would learn how to hold it in trust for future generations." Or, to remind us to keep the ozone layer in good repair: "Like the pillar of cloud that protected Israel from their enemies, you have stretched a shield around our planet home."

And there will be those geopolitical occasions that summon forth new texts for thanksgiving. Consider the final coming together of the European Community: "Once you sent your servant Benedict to bind together the nations of Europe in common prayer, learning, and community. Now you have brought those scattered nations together again..." Or, to celebrate that new center of Christianity, Africa: "From a dark continent, you have drawn a new light; from people once hidden from the gospel you now send messengers to renew your revelation."

Of course, even with such openness to new texts, some prefaces will still get a thumbs-down from the Congregation. For instance, there will probably never be an officially approved preface to kick off the parish film festival: "You have given us wonderful gifts: eyes that find movement in stillness, ears that capture sound from electronic impulses, minds that find wisdom in celluloid." Nor will they approve (probably) a text that crossed my desk some years back. In honor of the U.S. bicentennial, someone had composed a preface (nay, an entire eucharistic prayer) based on the Declaration of Independence. It was to be sung to the tune of "America the Beautiful," and it went something like this: "It is indeed right to thank you, O God and Fa-a-ther, first for these truths self-evident, that all are e-e-equal..." You get the idea.

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'Twas Grace (and Alberta) That Taught My Soul to Sing

BY JANN E. BOYD FULLENWIEDER

As an a priori to my singing Lutheran upbringing, two Southern Black Christian women daily formed my understanding that deep and Catholic prayer is elementally intertwined with human singing. Memories of Grace and Alberta instruct me about why and how we Christians are urged to sing the preface, and indeed, all of the classic acclamations and inherited intercessions of our corporate worship. From the late fifties to the end of the sixties, these two women coursé the blood of their God through the veins of my memory and the arteries of my soul by the heart force of their sung call to God.

There is no audience; there is God and our joy in God’s mercy.

Unself-consciously the image of “ora et labora,” these two women structured their eight work hours in my childhood home with sung prayer—rehearsing the promises by way of blessing, and begging by way of remembering, and consoling by way of beseeching. Their unadorned songs knew of no pain that would not bend, yielding way to God, no joy that failed to leap up in mingled music, and no mystery that could escape the intercessory wanderings of their solo voices. They matched God’s mighty deeds with the mighty need of their world and so set loose God’s song from their

Pastor Jann E. Boyd Fullenwieder of the Southeastern Pennsylvania Synod, Evangelical Lutheran Church in America, has served the communities of St. Peter’s in Manhattan and Christ Church in Philadelphia. Currently studying liturgy and theology, she is the Sadler Fellow at the Lutheran Seminary at Philadelphia. Her husband, a composer and musician, and her three young children constantly retrain her thoughts on prayer and music.
ordinary throats. What they could not or did not capture in words Grace and Alberta articulated in the pure glosso-lalia of vocal music that notated the words into visceral memory.

Song serves the human spirit engaged by the astonishing lavishness of God. By nature, we hum and swell into song to acclaim God.

Aside from the quality of rich, strong, single-hearted trust vaguely tinged with alto-ness, my memory does not hold the individual sounds of Grace and Alberta’s particular voices. What is stored up, pressed down deep into my being, is the songs themselves, with their declared truths about God. I remember that their singing prayer was not performance, for the crowning, mournful or exalted, was strictly absent when my parents were present, lest they mistake themselves for an audience of any sort. No, the songs were prayers to God by and for a company of people over whom the “maids” presided, sharing the means to life for themselves and for the children entrusted to their complete stewardship. For all of my adult attempts to explore liturgical action, I still hear Alberta and Grace as paradigmatic of the nature of liturgical and—this is redundant—sung prayer. They taught me that deep catholic prayer sings to the Trinity, inside the Trinity, with Jesus, by the Spirit.

But, with Grace and Alberta, I need to say how to sing prefaces. We are free in Christ to sing out the prefaces so that our voices, full of rich, simple trust, fill the house of the assembly. We use our natural voices on the tune’s notes that carry the acclamation and promise into and under the skin of all who hear. Learning the prefaces by heart, we sing them from the heart without fear of losing our place on a page. We are free to pass on the mighty deeds of God unself-consciously, as we acknowledge the need of our world.

Committing the prefaces to our heart frees our song as a truth in which we are trained, as will be the people who hear them season after season. Yes: memorize these sung prayers so that the church’s song may be yours, and your voice a pulse that courses the blood of our God through the veins of the assembly’s memory and the arteries of their souls by the heart of the ancient prayers. When we are not hobbled by fear of losing our place in the book, we calm down; we shed our fig leaves and, robed in grace, we enter into the whole dynamic of the assembly. We may stand, arms uplifted at the table, gazing at the assembly, the heavens, and the elements, attentive enough to hear and see the hinges turn and the tongue of the lock slide back as the people strain forward into the intention of God’s mercy in the preface. Praying thus, we are free to do our given work of sharing the means to life.

Grace and Alberta’s singing prayers were offered from their whole being to God and simultaneously to us as an evangelical echo of God’s own ceaseless song in Jesus. Just so, one voice singing the preface is not a demonstration of a particular vocal talent, but an echo of the unending hymn of heaven’s hosts and the communion of saints. There is no audience; there is God and our joy in God’s mercy. Harken closely, then: this preface, this sung deep catholic prayer, is no text at all, but rather a threshold, an active movement of coming into the life of God.
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